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THE INFLUENCE OF THE EPIC ON
LATER SPANISH LITERATURE
THE CID-CYCLE AND THE DRAMA

By

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A. B. Vanderbilt University, 1919

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
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THE GRADUATE SCHOOL

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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY

SUPERVISION BY *Ella Mai Wilson*

ENTITLED *The Influence of the Epic on Later Spanish Literature: The Cid-Cycle and the Drama*

BE ACCEPTED AS FULFILLING THIS PART OF THE REQUIREMENTS FOR

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I. INTRODUCTION

No one man in all Spanish history has exerted such an influence on Spanish literature as the national hero and ideal, el mio Cid. He has been the inspiration of poems, romances, dramas, and novels by the best Spanish writers from the time of his death up to the present day. Very naturally, throughout all these ages and all these writings, he has become a very much glorified Cid and we, as well as his own people, forget that he was a typical warrior and leader of his time, with as many vices as virtues. Indeed, he has become so glorified that some have even doubted that there ever really existed such a person.

Tradition has added so much toward his character and deeds that some have tried to prove that he is totally a creation of tradition and literature. It is impossible to quote directly any of these demurrers since their works are unavailable here, but Fitzmaurice-Kelly in his Chapters on Spanish Literature seems to have given the sum and substance of these denials of the Cid's existence, in as much as his statements agree with those of Menéndez Pidal¹ and Adalbert Hämel,² both of whom go into the matter in some detail, quoting and referring exactly to the works in question. Fitzmaurice-Kelly says³ "So marked are the differences between the Cid of history and the Cid of legend that, early in the nineteenth century his very existence was called in question by the sceptical Jesuit Masdeu, an historian who delighted in paradox. Masdeu's doubts were reiterated by Samuel Dunham in his History of

Spain and Portugal, and by Dunham's translator, Antonio María de Alcalá Galiano, a writer of repute in his own day. * * * These negations, more or less sophisticated, are the follies of the learned, and they have their match in the assertions of another school that sought to reconcile divergent views by assuming the existence of two Cids, each with a wife called Jimena and each with a war horse called Babieca. This generous process of duplicating everybody and everything has not found favour. Cervantes expresses his view through the canon in Don Quixote -- 'That there was a Cid, as well as a Bernardo del Carpio, is beyond doubt; but that they did the deeds which they are said to have done, I take to be very doubtful.' Few of us would care to be so affirmative as the canon with respect to Bernardo del Carpio, but he is perfectly right as regards the Cid."

There is no doubt that the Cid actually existed, although there is doubt that he did and said most of the things ascribed to the Cid of literature and to the Cid of Spanish civilization.

The earliest document concerning the Cid of history is his marriage settlement which is dated 1074 and is to-day preserved at Burgos.⁴ Then there is the Genealogía de Rodrigo Díaz written in the time of St. Ferdinand and containing an account of the main events of the Cid's life.⁵ Ibn-Bassam's Dhakira appeared ten years after the Cid's death and the anonymous Gesta Ruderici Campidocti appeared sometime between 1140 and 1170.⁶ The authors of these two works write from opposite points of view and a statement made by both may usually be taken as a fact.

Ormsby, in his translation of the Poema, gives a full diagram of the ancestors and descendants of the Cid. He is a descendant of Nuño Rasura, Judge of Castile, A.D. 898, and of Teresa Núñez and Laín Calvo, his father being Diego Laínez and his mother Teresa Rodríguez, granddaughter of Alfonso V of León. A descendant of Rodrigo's daughter Elvira was the mother of the first of the line of Navarre and still another descendant was queen of Richard I of England.⁷

From the above mentioned historical documents, we know that the Cid married Jimena Díaz, first cousin of Alfonso VI and daughter of the Count of Oviedo. From the second document we get a summary of the chief events of his life:⁵ "his share in the wars of Sancho and Alfonso of Castile, his banishment by the latter, his victory over Verenger of Barcelona, his conquest of Valencia, and the marriages of his daughters to the Count of Barcelona and the Infante Ramiro of Navarre."

The third and fourth documents agree in essentials with the Genealogía as to the early life of the Cid, and give an account of the Cid from his banishment in 1081 to his death at Valencia in 1099.⁸

A general outline of the Cid's life taken from the introduction of Ormsby's translation and Fitzmaurice-Kelly's chapter on the Cid is as follows:

Rodrigo or Ruy Díaz was born at Bivar near Burgos about 1040. He was later called the "Campeador" and the Cid: the former title due to his prowess in single combat, the latter supposed to be derived from the Arabic sidi (= my Lord). At the age of twenty-

five, he was made standard bearer to Sancho II of Castile, who had seized León from his brother Alfonso and Galicia from his brother García. After the death of Sancho, during the first year of the reign of Alfonso, the Cid was married to Jimena, Alfonso's cousin, on July 19, 1074. What happens for the next few years is not known, but we know that in 1081 he was exiled and went into the service of Al-muktadir, a petty Moorish king. At the latter's death, he took the side of his son Al-mutamén against the latter's brother Mondhir who was assisted by the King of Aragon and the Count of Barcelona. Owing to the Cid's bravery Al-mutamén won a complete victory in spite of the fact that he was outnumbered. The king of Aragon was again defeated on the banks of the Ebro. The Cid having become reconciled to Alfonso VI, quarrelled with him again and was again banished. The City of Toledo was surrendered to Alfonso on condition that he would make Al-kadir ruler of Valencia as compensation for his loss of Toledo. This was accomplished by Castilians under Alvar Fáñez, the Cid's nephew, against the will of the Valencians. At this time there was an invasion of Spain by the Almoravides, and Alfonso to defend his kingdom, had to deprive Al-Kadir of his support. The latter applied for aid to Al-mutamén's son, Al-mustain, who with the Cid marched against Valencia, with the secret intention of taking it for himself. The Cid and his men were to have the plunder. Al-mustain left the Cid to carry out the work. The latter desired nothing better, and ravaged the outlying districts of this, the huerta of Spain, advancing cautiously and fortifying his positions. He played false to all three parties concerned, pretending to Alfonso that he was working in the inter-

ests of Castile, and to Al-mustain that he was working for him, while encouraging Al-kadir to put down the Valencians and the Valencians to rebel against Al-kadir.

He starved the city into surrendering in June 1094 on generous terms, violated these terms, burned Ibn-Jehaf and his chief supporters alive, and gave the people their choice between banishment and slavery. In all but name he was now a king, and he strengthened his hold on the city against various attacks of the Almoravides. His troops were finally defeated at Alcira, and the Cid's death, hastened by grief at this defeat, occurred in 1099.

The first known poem concerning the Cid was written in Latin about 1120, some twenty years after his death.⁹

The most important Spanish epic is the Poema del Cid, dealing with our hero. This poem occupies a place midway between the historical and the romantic accounts of the Cid. "The foundation which the poet has laid down is historical, but the superstructure he has raised upon it is either a creation of his own, or, more probably, a fabric constructed out of legends which had already grown up round the memory of the Cid."¹⁰ This poem was written¹¹ about 1140. Menéndez-Pidal tells us that it is "un poème * * * qui nous représente un Cid immuablement fidèle à son injuste souverain".

Just a few details will suffice to show the correctness of this statement. In the opening lines of the Poema as we now have it, the people of Burgos lament the misfortune that has befallen the Cid through the edict of exile, and they all exclaim

"Dios qué buen vassallo si oviesse buen señoire."

After his first victory he sends rich booty back to his unjust and ungrateful king, and so he does after each succeeding victory of any importance. When the Infantes of Carrión wish to marry the Cid's daughters, the Cid places them both in the hands of the king to do with as he pleases. Later on when the Infantes maltreat the daughters, the Cid insists that, however great the insult to himself and to his daughters, it is still greater to the king who brought about the marriage, and as a loyal subject of his sovereign he insists that the king handle the matter. Still later when the princes of Navarre and Aragon wish to marry the Cid's daughters, the Cid again turns the whole matter over to the king.

"It is not easy to say whether the abject loyalty to the sovereign which the poem attributes to the Cid is to be regarded as characteristic of the age," says Ormsby, "or merely as the expression of the political bias of the poet; but it is, at any rate, a very remarkable point of difference between the earlier and the later portraits of the hero."¹²

In addition to the above-mentioned accounts of the historical and semi-historical Cid, there are the accounts of the legendary Cid: the various Crónicas and the Romancero del Cid composed of ballads. The Crónicas all grow out of each other: the Primera Crónica General of Spain was based on the Crónica de 1344. From the Primera Crónica came three other Crónicas: that of the Veinte Reyes, the Tercera General, and the Crónica de Castilla (sometimes known as the Crónica Rimada). Of this last Crónica,

the Crónica Particular del Cid is merely an abstract. Nevertheless, the derived Crónicas sometimes follow the primitive sources more closely than does the Primera Crónica. This may be due to the fact that they were founded on a more perfect text of the Primera Crónica than the one preserved to-day, or it may be that they used other sources in addition to the Primera Crónica.¹³

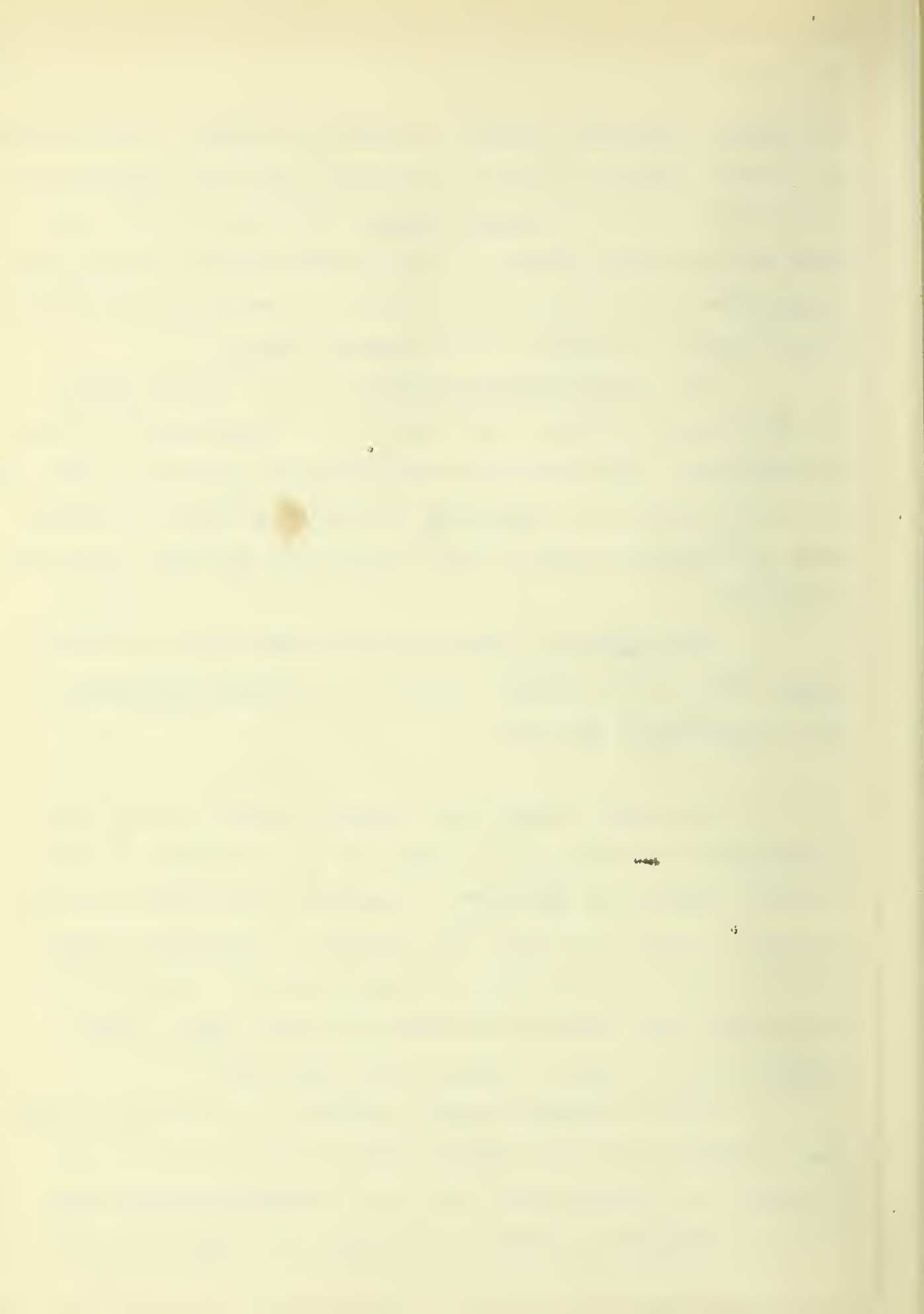
The Primera Crónica General is taken from the Poema, not as we know it to-day, but from a later recasting of it which has been lost. This later text differed very slightly from the old one, in the first part concerning the Cantar of the Cid's banishment, but differed greatly in the Cantares of the Bodas and of the Corpes.¹⁴

The Crónica de 1344 differs more from the text of the Poema than does the Primera. And so do the Crónica de Castilla and the Particular del Cid.¹⁵

The romance during the fifteenth century was, as the Marqués de Santillana said, the song "de que las gentes de baxa é servil condicion se alegran".¹⁶ Menéndez Pidal says that this statement is not to be taken too literally. The higher classes also were fond of the romances. King Enrique IV, speaking of a chronicler, said: "He sang very well all music, that of the Church as well as that of romances and canciones."¹⁷

In the sixteenth century, Philip II at the age of eight, was so familiar with the romances that, in reply to one of his courtiers, he parodied some verses from the Jura en Santa Gadea.

Among men of letters the romance was highly esteemed.



Various writers and historians commend the romances as the most effective historic poetry and speak of their lovely sound.

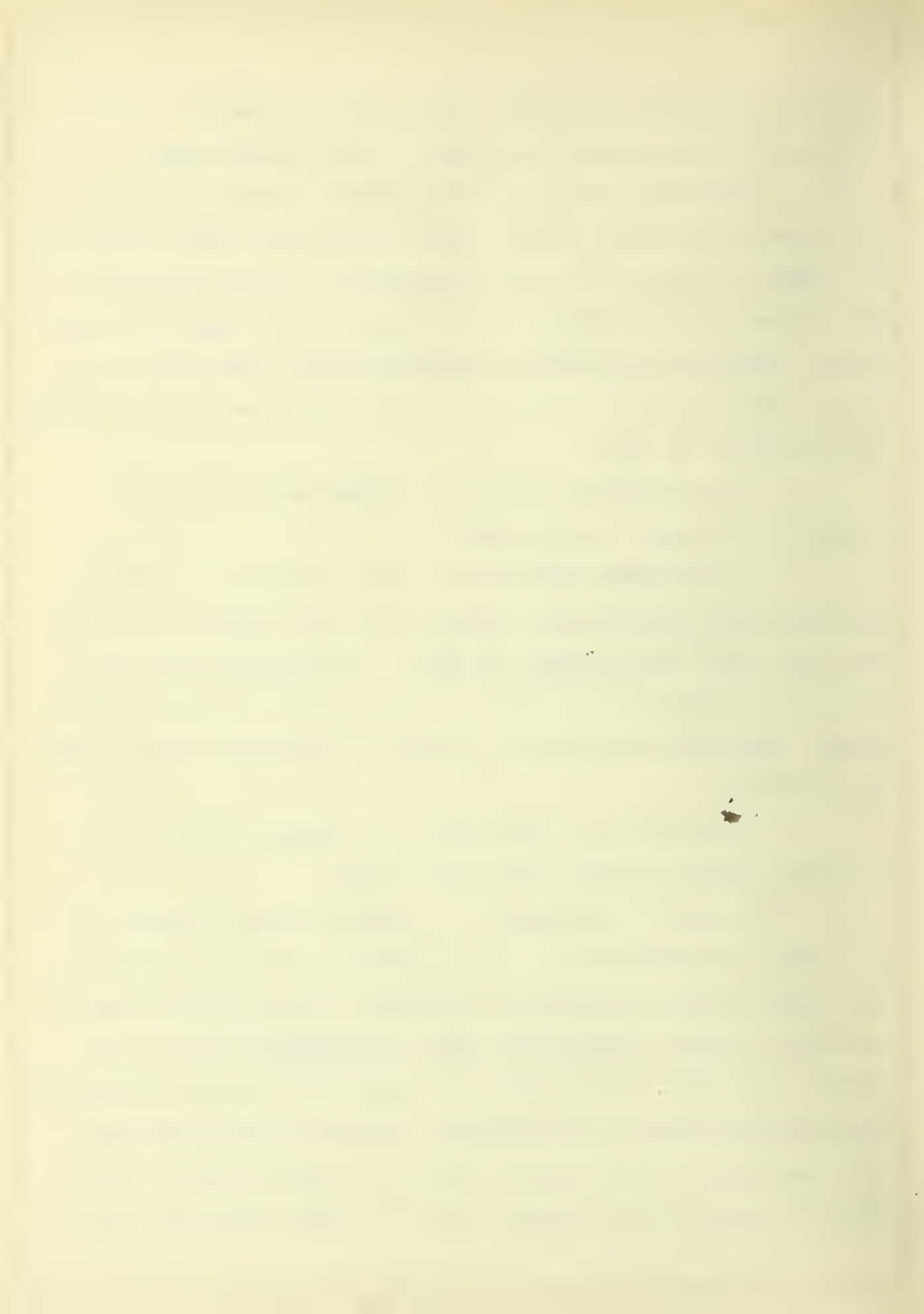
Musically, they were very popular. Various musicians of the time include them in their works. Novelists, such as Cervantes and Yáñez y Ribera, tell us how customary it was for the people in the cities to sing romances, old and new in their hours of recreation. The girls sang them at their embroidery, dishwashers sang them to the clatter of plates; even the children sang them on their way to buy oil or wine.

In conversation, bits of a romance were quoted for repartee or to add a little spice.

A particular collection of these romances that were so popular during the sixteenth century, and whose subject matter is the Cid, forms the Romancero del Cid. The Romancero naturally represents a Cid who would appeal to the people, a Cid who defies kings, a generous, noble Cid, a Cid who is democratic and the very soul of honor.

Ormsby in his translation of the Poema gives us an excellent characterization of these ballads.

"As might be expected in a country where the feeling of the people found vent in ballads so freely as it did in Spain, a hero whose adventures appealed so strongly to the popular imagination and sympathy became before long a favourite theme with the popular minstrels. The ballads which had the Cid and his deeds for their subject formed so conspicuous a feature in the Romanceros and Cancioneros of the sixteenth century, that as early as 1612, Juan de Escobar found it worth while to collect and issue them



separately as the Romancero del Cid, which has been succeeded by edition after edition, each adding something to the collection of its predecessor, till we come to the admirable variorum edition of Carolina Michaelis (Leipzig, 1871), containing no less than 205 ballads. The Cid ballads, however, it must be confessed, impress us 'more by their number than their light', for they do but little towards the illustration of the Cid either as a picturesque hero of romance or as a characteristic figure of mediaeval history. Southey has been accused of injustice in his estimate of this series of ballads, but no one who examines them with any degree of care will deny that his judgment is at least substantially just. Considered as a whole, and compared with the pieces belonging to the best period of Spanish ballad poetry, the Cid ballads must be rated as poor." ¹⁸

The Romancero del Cid, according to the Michaelis edition, is divided into four parts. The first part, composed of the first forty-five romances, deals with the life and deeds of the Cid during the reign of Fernando I. The second part, composed of romances 46-70, deals with the Cid during the reign of Sancho II (1065-72). The third division, composed of romances 71-96, tells of the Cid from the death of Don Sancho to the crowning of Don Alfonso VI (1072). The fourth, romances 97-205, is concerned with the Cid during the reign of Alfonso VI (1072-1109) up until the Cid's death in 1099.

In this chapter we have analyzed the contents of the great Spanish epic dealing with the life of the Cid, under the glorified ideal that in later centuries became Spain's conception

of one of her national heroes. One of the amazing qualities about this epic, when compared with the great epics of other nations, is its naturalness and its truthfulness. Its geography is exact. All the personages mentioned in it are historic. The battles took place, and the number of persons engaged on both sides harmonize with the facts. When the Cid's men make a charge the number killed is not excessive. There is practically nothing of the supernatural. And so one might continue with details of a similar nature, all proving the sobriety, self-restraint, and acquaintance with the facts that were possessed by the unknown author.

We have analyzed also the chronicles derived from this poem either directly or through other chronicles.

But while these conceptions of the Cid were powerful in molding public opinion, they seem not to have had any direct influence on the subsequent literature that we shall examine, and this for the very good reason that those literary monuments lay buried for several centuries.

They had, however, caused the creation of another form of literature which we know as the romances, and we have analyzed their general provenience, following the argument of Professor Menendez Pidal. In this great body of literature, there is an important group of 205 romances that deal with the Cid, and it is the conception of his character that is herein set forth that has been used in varying degrees by the majority of the authors who in later centuries have dealt with the Cid. It will be our purpose in the following chapters to see how our authors have used this particular material.

II. DRAMAS

Of all the forms of literature that have been influenced by the materials we have been examining, none has been more strongly influenced than the drama. We have therefore attempted to discover every drama whose principal theme is related in any way to these materials. We shall study the content of all those that are available in as nearly the chronological order as is possible, given the uncertainty of the dates at which some of them were written.

A. COMEDIA DE LA MVERTE DEL REY DON SANCHE, Y RETO DE ÇAMORA POR DON DIEGO DE ORDOÑEZ, POR JUAN DE LA CUEVA¹⁹

The first Spanish author to dramatize the Cid was Juan de la Cueva, whose drama was played in Seville about 1579 and was published between 1584 and 1588.²⁰

ACT I -- King Sancho, who after the death of his father Fernando, has inherited Castile, wishes to possess Çamora also, which has been given to his sister Urraca. He sends the Cid to Çamora to ask Urraca to give up the city, offering to give her some other possession instead. Urraca refuses. Vellido Dolfos, one of Urraca's subjects leaves Çamora, goes to the king and offers to give Çamora into his hands. From the city walls they warn Sancho to beware of the traitor Vellido, but the king will not heed. Vellido kills him and, mounting the king's horse flees. The Cid

comes up and pursues the murderer but he escapes into the city.

ACT II -- The nobles of Castile decide that the treachery of Vellido must have been due to the Çamorans. Don Diego Ordoñez challenges the city to a combat for its freedom. Arias Gonçalo responds to the challenge. Both sides are to appoint judges.

ACT III -- Arias wishes to enter the combat, but finally listens to the piteous pleas of Urraca, and sends his three sons to fight with Ordoñez who kills them, one by one, although the third son wounds the horse of Ordoñez and it runs outside the bounds of the combat. The Çamoran judge then refuses to allow him to fight with any one else since he has left the place of combat.

ACT IV -- The judges of Castile and Çamora meet to decide the matter. After much argument they decide that the glory of the victory is to be awarded to Don Diego de Ordoñez, but since he left the lists, Çamora is to be free. They then go to the city wall where the Cid has Arias Gonçalo and Don Diego take the oath that they will abide by the decision.

Cueva was the first of Spanish dramatists to treat national subjects and to turn to the well known Romancero for subject matter. And we find in this drama that he has followed very closely his source and has introduced practically nothing of his own. Consequently his drama is rather episodic in character.

B. LAS HAZAÑAS DEL CID, Y SU MUERTE, CON LA
TOMADA DE VALENCIA, ANONYMOUS²¹

The next treatment of the Cid in drama is an anonymous play appearing in 1603.²²

ACT I -- Martin Pelaez, one of the Cid's men has fled from battle and is trying to excuse himself for being cowardly. He hopes that no one has seen him. The Cid and his followers come from the battle and are washing their hands for mealtime. Martin mingles with the men, but the Cid has noticed his flight and remarks on the cowardice of one of his men. He wishes to speak to Martin alone, but the latter does not hear the Cid call him and goes with the other men. Two soldiers of the Cid come in with two Moorish women whom they have captured. The Cid buys the women to send to Jimena that they may become Christian. A page tells the Cid that Martin is eating at the table with the knights. The Cid will not tolerate this. He summons Martin from the table and explains to him how he who has fled from the battle cannot sit with the others. Martin tries to make up for his cowardice. When the battle is renewed, he puts the Moors to flight, makes two of them surrender their arms, and beg for their lives. He wishes to kill them, but leads them before the Cid, who rejoices over Martin's courage and allows him to sit at the table with the other soldiers. The two Moors meet with the two women prisoners whom they love and who rebuke them for their cowardice and say that they are in love with Martin Pelaez and Antolinez who are brave and took them

prisoners.

Valencia is taken. The Cid gives the prisoners their liberty and keeps the women from harm. He sends back the gold to the Jews whom he out-witted on his departure from Castile. Jimena and her daughters are to come to Valencia. The Cid sends a messenger to King Alfonso with presents as a sign of his victory. He also gives the Moorish women who have been set free, gold for their marriage; the Moorish men thank the Cid.

ACT II -- The Cid is the ruler of Valencia. He grants audiences to the Moors, and settles disputes which are brought before the tribunal. The arrival of Jimena is announced. She is received with great festivity; the Moors show their enthusiasm. The festivities are interrupted by a band of Moors marching against the city. The Cid puts his family in a safe place in a tower where they can watch the enemy and goes to battle. Martin Pelaez again is very brave in battle and captures a Moor. No one is hurt among the Cid's men and he thanks them for the victory.

Martin Pelaez receives a letter from one of the Moorish women, Lizarra, who is in love with him. He cannot read it, but asks Ali, Lizarra's husband (who comes by with a basket of fruit for the Cid) to read it to him. Ali fears to tell Martin what the letter says, but, fearing still more Martin's threat to kill him, he at last obeys. Lizarra tells Martin that the other Moors are away and that she is alone. Ali is very much chagrined that his wife would do such a thing in his absence, but Martin reassures him by telling him that he asked him to read the letter in order to test him. He asks Ali not to show the note to Antolinez and says

that he esteems Lizarra's honor and that Ali has nothing to fear. He only wishes to have the women baptized, and he threatens to kill Ali if the latter punishes his wife.

ACT III -- Several years have passed. The Cid is old and can no longer do anything but recall his former achievements. He relates the marriages of his daughters with the Infantes of Carrion and their shameful treachery, and he rejoices in having honorable sons-in-law now. A trumpet is heard. The Cid thinks it is the Moors attacking the city. It is an envoy from Persia bringing gifts for the Cid. The Cid is pleased and treats the envoy with courtesy.

The Moorish king Bucar, son of Funes, attacks Valencia to avenge his father's death.

St. Peter appears to the Cid and tells him he is soon to die. The Cid asks Bishop Hieronimo to prepare him for death. Then he leaves directions with Martin Pelaez and his men concerning what they are to do with him after his death. He will still fight his enemy. They are to bind him with his armor to his horse Babieca and let the animal follow the Bishop. After the battle they are to take the Cid to Castile and to San Pedro de Cardena.

The Cid dies and his men carry out his orders. The trend of the battle is reported to us by some Moors from the wall. King Bucar and his allies are put to flight and Valencia is free.

The scene changes to San Pedro de Cardena. The Cid is placed in state here, sitting on a bench. Among the spectators are two Jews, Samuel and Abraham. While the Christians form a procession, Abraham draws aside the curtain which covers the Cid and,

addressing the dead man in a bold manner, pulls his beard, there-upon the Jew falls dead, and the dead Cid draws his sword from its sheath. Every one is astounded at the marvel and Samuel becomes converted and is baptized.

The writer has chosen a different set of romances for his subject matter and has invented some love-intrigues to serve as a connecting thread through his story. The capture of the Moorish women, Lizarra and her companion, and their subsequent marriages to Ali and Zulema and the episode of Lizarra's letter to Martin Pelaez were introduced by the author. In the last scene of the play, the author has varied his source by introducing two Jews instead of one, and having one of them actually killed for his desecration of the Cid's dead body. The Romancero tells that the body remained in state for seven years and every year a fiesta was held in its honor. According to the Romancero it was on the occasion of one of these fiestas that the episode of the Jews occurred and not soon after the Cid's death as the author of this play places it.

Some historical accounts²³ tell how Jimena maintained Valencia for two years after her husband's death and then, after setting fire to the city, retreated northward taking with her the Cid's embalmed body mounted for the last time on his horse Babieca. "But the reality," says Menéndez Pidal, "is more touching, since it represents the Emperor Alfonso as going with his army into a hostile country to repatriate the ashes of the hero who had lived constantly in exile."²⁴

Upon arriving at Burgos, the remains were buried in the convent of San Pedro de Cardena, where they remained until 1883, when they were transferred to the townhall of Burgos. Recently, upon the seventh centennial of the founding of the beautiful cathedral of Burgos, July 22, 1921, the remains were transferred to the Cathedral itself, with great pomp and ceremony, the king and queen and many nobles being present.²⁵

C. LAS ALMENAS DE TORO, POR LOPE DE VEGA²⁶

In 1618,²⁷ Lope de Vega published his Almenas de Toro.

ACT I -- Don Sancho has come to the city of Toro which is ruled by his sister Elvira. When he wishes to gain possession of it, he is reminded by his followers of his oath to his dying father, and they advise him not to attack the city. He sends the Cid to talk with Elvira. On the way to the city, the Cid meets Don Diego Ordóñez, who is returning to Zamora, whence he came as a messenger to Elvira. The two men being unacquainted, threaten each other and Don Diego says that there is only one person whom he fears and that is the Cid. They then make themselves known to each other and, after a friendly greeting, each goes his way. From the top of the wall, Elvira talks to the Cid, who tells her that her brother wishes to put her in a cloister and bids her to open the gate of the city and fear no treachery. She orders him to tell her brother that Toro is the cloister where she will remain and she cannot open the door of the cloister to outsiders. The

king himself comes up to the wall and seeing Elvira, whom he does not recognize, falls in love with her beauty. He offers to marry her if she be a nobleman's daughter. When told that she is his sister, he curses her and orders his men to fire upon her; but the Cid prevents their doing so. Bellido Dolfos advises Sancho to send a message to Elvira requesting that she bring four soldiers with her and meet him outside the wall for a conference. Elvira refuses to fall into the trap. The king goes up to the wall to talk with her, but she refuses to deal with him. He orders his men to attack the city. They put ladders up to the wall, but, as soon as they climb up, Elvira's men beat them back. In the first act, we meet also Don Vela, a retired nobleman living near Toro with his only daughter. He is the Cid's uncle. His laborers are returning from the fields when a wounded man, dressed like a nobleman, enters. He says he has been treacherously attacked by two knights. He faints and is carried to Vela's house by the servants.

ACT II -- Bellido thinks of a new plan to take the city if Sancho will give him Elvira to wife as a reward. The king lets him have a thousand men. He goes up to the city wall at night and pretends he is Don Diego just come from Zamora with a message from Urraca. Elvira has the gates opened and Sancho and his men enter and take the city. Elvira flees. She goes to the house of Don Vela, where she tells them she is the daughter of a poor man and was stolen by a nobleman and dressed in fine garments and that she has fled from him. Vela's daughter, Sancha, gives her some peasant's clothes and she stays to work for them. Sancha is in love

with Enrique, who, working for Vela as a laborer, falls in love with Elvira.

When Elvira cannot be found in the city, Bellido becomes angry with Sancho, accusing him of breaking his promise to give him Elvira as his wife. He deserts the king and goes to Zamora to support Urraca. Sancho has his men search for Elvira.

ACT III -- Sancho goes to attack Zamora and take it from his other sister Urraca. He stops at the house of Vela. Elvira recognizes her brother and hides. The Cid, who is with the king, greets his uncle with affection, and the king and his men go on to Zamora.

Enrique tells Elvira that he is the son of a duke and closely related to the king of France, and she admits that she also is noble. Vela falls in love with Elvira and wishes to marry her, but first he wishes to marry off his daughter. He sends Enrique to Zamora with a message to Rodrigo de Lara, who has asked for Sancha's hand. When Enrique returns, he brings news of King Sancho's murder by Bellido, who, pretending to betray Zamora into the king's hands, treacherously murdered him, although the king had been warned of Bellido's treachery. Don Diego, after Bellido has been taken into Zamora, deserts Zamora and goes over to Sancho's side. After Sancho's death, he challenges the city and fights with the sons of Arias Gonzalo. Elvira is sad over her brother's death. She and Enrique flee and ride to Toro. Don Vela and Sancha pursue them.

The following day, Alfonso is declared king of Toro since Elvira is believed to be dead. She and Enrique make them-

selves known to Nuño Velazquez, her most faithful vassal. She marries Enrique, makes herself known to her people, and is again mistress of the city of Toro. Don Vela and Sancha pledge her their loyalty.

This play, though based on the Cid legend, is mainly Lope's own invention. He has based his play on the mere mention in romance 56, of Sancho's taking Toro from his sister Elvira, and on romance 104, which describes Alfonso's falling in love with the beautiful maiden who is walking on the walls of Toro and who, he discovers, is his own sister. Lope even changes this romance by making it Sancho and not Alfonso who falls in love with his sister. Around this rather unusual circumstance Lope has built up his whole play. He invented all the secondary characters: Don Vela, his daughter Sancha, Don Enrique, and the laborers. He also invented the intrigue of Bellido Dolfos to capture the city, Sancho's promise to give Elvira to him and the flight of Elvira and the flight of Bellido to Zamora.

The only other Romancero material, besides the two already mentioned, is Bellido's treacherous murder of Sancho. Very cleverly, Lope has worked the thread of his own invention in with the thread of the Romancero. He makes Bellido commit this murder in revenge for Sancho's failure to give him Elvira as his wife.

Lope has followed the Romancero less closely than either of the dramatists who had hitherto written on the Cid. The Cid himself plays a rather unimportant role in the play. The chief interest centers around Sancho and Elvira.

D. LAS MOCEDADES DEL CID. PRIMERA PARTE,
 POR GUILLÉN DE CASTRO²⁸

Probably the best known of all the dramas on the Cid, the Cid-drama par excellence, is Guillen de Castro's Las Mocedades del Cid, published in 1618.²⁹

ACT I -- King Fernando has just made Rodrigo, son of Diego Laínez, a knight. Jimena, daughter of the Conde Lozano and Urraca, the infanta, are both in love with Rodrigo.

The young Don Sancho, heir to the throne is in need of a preceptor. The king decides, since the rest of his nobles all have some position in the kingdom, that he will make Don Diego preceptor to the prince. The Conde Lozano speaks slightly of the old man, saying he is too old, and after some heated argument which the king tries in vain to silence, the Conde ends by giving Don Diego a blow in the face. The poor old man declares he is no longer worthy of the position since his honor is gone with the insulting blow. They both leave. The king sends for them both to settle the matter.

The old man goes to his house and calls one by one, his three sons to try them. The two younger wail like women when he grips their hands to test them, but the eldest, Rodrigo, proves himself a man, and his father charges him with the vengeance of their family honor. Rodrigo is ready to do it. But then comes the cruel struggle between his love for Jimena, when he learns that he must try to kill her father, and his duty to his own father.

Rodrigo meets the Count in front of the palace. The Count refuses to make any reparation for his insult. At the sight of Jimena who is standing at a window, Rodrigo falters, but when his old father enters, he at once regains his determination. He challenges the Count, who scoffs at him. They fight and the Count is killed. Rodrigo is being attacked by the servants of the Count when Urraca intervenes in his favor.

ACT II -- Jimena and Don Diego both present themselves at the feet of the king. Jimena demanding that her father's murderer be punished and Don Diego offering himself as the true cause of the death. The king orders Diego to be arrested. Sancho, the young prince, intervenes and opposes his father in the arrest, but when he sees that resistance is useless, he accepts the suggestion of Urraca and becomes Lainez's jailer.

Rodrigo goes to Jimena's house to offer her his head. He finds her servant Elvira there. While they are talking, Jimena comes in. Rodrigo hides and hears her confess that he is her adored enemy. He comes out and offers her his sword with which to kill him. She sends him away telling him that despite her love, she will avenge her father's death.

Don Diego tells Rodrigo to go and fight against the Moors and thus consecrate his valor to his king.

The infanta, who is at the royal country house, has an interview with Rodrigo on his way to battle. He is very gallant and she wishes him Godspeed.

The battle of Rodrigo with the Moors is related by a shepherd. Rodrigo is slaying the Moors. He pursues them and takes

a king prisoner.

Don Sancho, the prince, is in deadly fear of death by the hand of a friend or relative, since such is the fate foretold him. He hates his brothers and Urraca.

The king learns from the captive Moorish king how brave Rodrigo is and how the Moors all call him "el mio Cid." The Cid comes in and the infanta is more than ever in love with him. Jimena comes again to plead for justice, but the king cannot arrest the bravest soldier he has. He sends the Cid on another expedition to silence Jimena's objections.

ACT III -- Urraca, weeping, confesses to Arias that she loves the Cid, but it is easily seen that he and Jimena love each other all the more even though she still prosecutes him. The king sees Urraca weeping and promises that she shall have a part of the kingdom after his death.

Jimena complains to the king that the Cid has been injuring her pigeons. The king is worn out with her constant complaints. At this point a page announces that the Cid has been killed in ambush. Jimena turns pale. Then the king tells her that he only wants to test her. She quickly replies that one can grow pale from joy. She vows to give her hand to any nobleman who will bring her Rodrigo's head, to any commoner who brings it to her, the half of her possessions.

The Cid on the way to Santiago meets a leper with whom he generously shares his meal. The leper turns out to be Saint Lazarus and he promises the Cid an immortal glory.

Martín González, ambassador from Aragon proposes to end the war by single combat. Unable to find a champion, the king refuses and tells Martín that all his men will march against Aragon. Then Rodrigo enters and offers to go himself. Martín boasts that he will have not only the victory, but the hand of Jimena. He sends Jimena a letter assuring her of his love and his certain victory. Jimena regrets what she has done.

The king, feeling that his end is near, calls a council and decides to divide his kingdom among his children, since Sancho shows himself so hateful to his brothers and sister. Sancho vows that he will unite Castile by the sword if his father so destroys its unity. (This scene is to prepare for the second part of Las Mocedades or Las Hazañas del Cid and it delays the action and spoils the unity of this play.)

Jimena comes in holiday dress to the palace, still pretending that she will prosecute the Cid.

A page announces that a knight is coming with the Cid's head. Jimena acknowledges her love for him and begins to weep when in walks the Cid himself. He is bringing the Cid's head and demands the hand of Jimena as reward. If she wants to, she can cut the head from the shoulders. Jimena accepts the situation. Urraca tears from her heart the image of the Cid. The king announces that the lovers shall be wed that evening.

In the first place, Castro has chosen the most dramatic incident of the Romancero as the basis of his play. And then to the barely suggested incidents, he has added much of the product



of his own imagination. The first scene, that of the knighting of Rodrigo, he has used as the opening scene instead of having it come after the marriage of Jimena and the Cid, as it did in the *Romancero*. The scene between the Count Lozano and Diego Lainez is Castro's own creation, the event being only indirectly suggested by the words of Diego in the *Romancero* which begins:

Cuidando Diego Lainez

Por las menguas de su casa.

All the scenes between Rodrigo and Jimena are extraneous to the material in the *Romancero*. Likewise, the scene between Rodrigo and the infanta at the king's country house has no counterpart in the *Romancero*. Neither Sancho nor Urraca appears in the romances dealing with this portion of the Cid's life, so that the scenes wherein they are introduced are Castro's own invention.

In the original, Jimena complains to the king only once. Castro makes her complain three times to the king in person. The incident of the battle between Martín González and Rodrigo is greatly enlarged and the idea of Jimena's offering herself as the prize to the one who brings her Rodrigo's head is entirely Castro's own.

Fernando's distribution of his kingdom among his children breaks the unity of this play, and while presumably it was done to prepare us for his second play, Las Hazañas del Cid, we feel that he has rather rudely interrupted the action of this, the better play of the two.

The last scene, where Rodrigo returns with Gonzalo's head on his lance, is also of Castro's invention.

In the Romancero we find Jimena, quite the opposite of what Castro represents, going to the king and of her own accord asking to marry Rodrigo. This is in harmony with the law which permitted her to demand the Cid's head or his hand.

E. LAS HAZAÑAS DEL CID O LAS MOCEDADES DEL CID,
SEGUNDA PARTE POR GUILLÉN DE CASTRO³⁰

In this play, published about 1618,²⁹ Guillén de Castro has given us a sequel to his Mocedades del Cid, Primera parte, but the sequel is not so interesting as the first play.

ACT I -- After the death of King Fernando, his kingdom has been distributed among his children. Don Sancho was given Castile, Extremadura and Navarra. As he swore to do in the Primera Parte of the Mocedades del Cid, he is attacking Leon, the kingdom of his brother Alonso. He is taken prisoner once by Alonso's men, but the Cid and Diego de Ordóñez, one of his nobles, secure his release. He captures León and tries to kill Alonso, but the latter escapes to Toledo and finds refuge there with King Alimaymon.

The Cid remonstrates with King Sancho and refuses to fight against the sons and daughters of his late king, but Sancho sets out against Zamora, the little kingdom of Doña Urraca, who has as her adviser and second father, Arias Gonzalo. He offers her his five sons to guard her city. Word is brought that Sancho has captured León.

Meanwhile, in Toledo the beautiful Moor Zaida comes to visit Alimaymon. She and King Alonso fall in love with each other.

While Sancho is attacking Zamora, the spirit of his father, Fernando, appears to him and warns him to stop his violence. Terrified at this, Sancho orders his soldiers to cease their attack.

Bellido de Olfos, a citizen of Zamora, realizing that he is too cowardly to fight, wishes, nevertheless, to do something, so he tells Urraca that he will save Zamora and that Arias Gonzalo is a traitor. Bellido is driven away by the sons of Arias and goes to Sancho, to whom he promises to hand over Zamora. Sancho is delighted. The Cid again attempts to stop Sancho. After some hot words have passed between Bellido and the Cid, Sancho banishes the Cid. The Cid once gone, Sancho repents and sends word for him to come back.

ACT II -- King Sancho and Bellido go off by themselves to the great worry of the nobles, who start out to find the king. Bellido, when he gets the king alone, stabs him with a lance and flees to Zamora. Sancho dies and his men think that Urraca was the cause of Bellido's murdering the king. Urraca has Bellido thrown into prison though Arias Gonzalo wishes to kill him. Don Diego de Ordóñez accuses the Zamorans of killing Sancho and challenges any one in the city to fight him. Doña Urraca finally prevails on Arias Gonzalo not to go out and fight and thus leave her friendless and without an advisor. Much against his inclination, Arias promises to stay and let his sons go.

In Toledo, Zaida saves King Alonso's life when the Moors wish to kill him, because they think he may have overheard an impor-

tant conversation.

ACT III -- At Zamora, Arias Gonzalo sends his sons out, one by one, to fight Diego de Ordóñez. Three of them are killed. The third one, however, unhorses Don Diego, and thus frees Zamora. Bellido is punished by being torn to pieces by four wild horses.

Zaida, having decided to become a Christian, is brought by Don Alonso to Zamora, where she is baptized. The Cid angers Alonso by compelling him to swear, before he becomes king of Sancho's possessions, that he had nothing to do with the latter's death. Alonso banishes the Cid, but later recalls him. Zaida is crowned queen.

The play is episodic in character and follows the Romancero much more closely than did the first part. However, there are several incidents introduced by the author. The ghost of Fernando does not appear in the Romancero. Castro has inserted the character of the Moor Zaida and her love for and consequent marriage with Alonso. When Alonso is about to be killed by the Moors Castro has Alonso rescued by Zaida and not by the Moorish king as the Romancero has it.

The first banishment of the Cid by Sancho is due, in Castro's production, to the Cid's interference with Bellido when the latter falsely promises to help Sancho take Zamora, whereas in the Romancero, this banishment is due to Sancho's anger at the Cid's message bringing Urraca's refusal to give up Zamora. In the Romancero, Sancho is warned only by the people on the wall of Zamora, but Castro also makes the Cid, too, try to dissuade him from

going with Bellido.

In the Romancero there is no record of Bellido's being punished for his crime, though Castro's play has him tied to four wild horses.

In the play, Alonso recalls the Cid when he has banished him for insisting that Alonso take the oath before he can be crowned king, whereas the Romancero has the Cid banished and not recalled.

Comparing Castro's play with the play of Juan de la Cueva based on the same episodes, we find that Castro has introduced the character of Alonso and the incidents concerning him, such as the love affair with Zaida and the oath he is forced to take and the crowning of Zaida.

F. EL COBARDE MAS VALIENTE, POR TIRSO DE MOLINA³¹

Tirso de Molina (if he be the author) uses the Romancero of the Cid as the foundation for his drama.

ACT I -- Payo Peláez is very much ashamed of his son Martín because he is so cowardly. He arms his son and sends him with his servant Botija to the Cid, that he may learn to fight. Martin does not wish to go, but he bids his beloved Sancha farewell and obeys his father's wishes.

In the court of Alfonso, the Cid tries to defend himself against some slanderers, but Alfonso, angry because the Cid brought so many followers with him, banishes him. The Cid goes back to his

camp, where he welcomes Martín Peláez and tells him how to conduct himself in battle.

In the camp of the Moors, Alvar Fáñez is a captive. The king, Abenamar, gives him his freedom and asks him to tell Sol, the Cid's daughter, that he loves her. Alvar refuses and tears up the letter which the Moor asked him to deliver. Despite this act, Abenamar sets Alvar free but threatens to take vengeance.

ACT II -- The struggle between the Moors and the Cid has begun. Sancha, drawn by her love for Martín, comes to the Cid's camp dressed as a boy. Alvar Fáñez takes her as his page. Martín flees from the battle and later seats himself at Alvar Fáñez's table to eat. When the Cid sees him, he tells him that no one has the right to bread till he has fought and won the right to eat. Martín goes back into the battle and is fighting with the Moorish king himself, but at Alvar's request he gives the Moor his freedom since the latter had set Alvar free. The Cid is very much pleased over Martín's new courage. Martín recognizes his beloved Sancha and wishes to take her from Alvar, who not knowing that she is a girl and the beloved of Martín, refuses to give up his servant. When, however, he overhears Martín and Sancha talking and finds his servant to be a girl, he is stronger than ever in his refusal. Martín challenges him to a duel. Sancha tries to intervene but the Cid comes up and they have to stop their contest. The Cid is going to attack Valencia and cannot have his followers fighting with each other. Nevertheless, Alvar and Martín threaten to kill each other later.

ACT III -- When Valencia is halfway taken, the Cid's forces suddenly withdraw and he has to urge them on to the attack again. Sancha has been taken prisoner by the Moorish king, who discovers her sex and wishes to make her his wife. She flees and he pursues her. Martín Peláez comes to her rescue just in time. He is to put a fire on the wall to give a sign to the Cid and his men. They all attack Valencia. Alvar Fáñez, struggling with two Moors, breaks his sword and is about to be killed when Martín comes up and saves him and the two become friends again. Valencia is taken and they are all happy.

In this play the Cid is the central figure, although Martín Peláez is a close second. Tirso has joined the episodes of Martín Peláez's cowardice and subsequent bravery by introducing Sancha, his sweetheart and using their love affair as the connecting link.

Tirso introduces Martín's father, Payo Peláez, a character not found in the Romancero. Tirso makes Alfonso banish the Cid because he is angry that the latter came to meet him with so many followers, whereas in the Romancero, Alfonso is angry because of the triple oath he is forced to take in Santa Gadea.

The Moorish characters, also, are not in the romancero and all the incidents connected with them were invented by Tirso.

The first play treating of Martín Peláez was the anonymous Las hazañas del Cid y su muerte. The action of that play centered around the Cid, while in Tirso's play, we have Martín almost as

important as the Cid. Tirso's play introduces Sancha, Martín's sweetheart and the play is concerned throughout with their love affair. The anonymous play does not introduce such a character nor such an affair, but it does introduce the two Moorish women and their husbands. Tirso does not introduce Antolinez, whereas the anonymous play does not make Albar Fáñez nearly so important a character as does Tirso.

Tirso does not treat any of the matter relating to the Cid and his death which is found in the third act of the anonymous play.

The date of the publishing of this drama is not certain. According to Barrera,³² it was probably also called La Conquista de Valencia por el Cid.

"Sirvio de original para la impresión de ésta comedia
* * * la copia hecha por D. Agustín Durán de una edición suelta del siglo XVII, que poseía don Justo de Sancha, en donde se atribuye a Fray Gabriel de Tellez [Tirso de Molina] ." ³³

During the seventeenth century there were four dramas published on the subject of Martín Peláez. One of these is the anonymous play "Las hazañas del Cid y su muerte con la tomada de Valencia". Then came Tirso's El cobarde más valiente. After that was El amor hace valientes by Juan de Matos Fragoso. El noble siempre es valiente by Zárate y Castronovo followed.

Huerta mentions this last play in his Catálogo. He also mentions two others: El cobarde más valiente by Molina and La conquista de Valencia por el Cid, by Molina.

Cotarelo y Mori adds:

"De todos éstos el que mayor belleza dió al asunto fué Tirso de Molina, si es que esta obra es suya, cosa que por hoy no atrevemos a afirmar ni a negar."³⁴

G. EL HERMANO DE SU HERMANA, POR BERNARDO DE QUIRÓS³⁵

Bernardo de Quiros treated as a burlesque the subject matter of the siege of Zamora in his play published in 1656.³⁶

ACT I -- The scene opens at Toledo where King Alfonso stays as a prisoner and has an affair with the Moorish queen, Zoraida. The Moor Zelimo is also in love with the beautiful queen, and, being jealous of Alfonso, he wishes to inform Zoraida's husband of the affair. Zoraida suspects that her husband will kill her for her infidelity and so she arranges a meeting with Alfonso in the morning during the hour of mass in order to talk things over. Zelimo informs the king, who decides to kill them both. When the two lovers come, Zelimo advises Alfonso to conceal himself, but he wishes Zoraida to be killed. However, after Alfonso talks to the king, the latter is pacified and harms neither of them.

King Sancho is at Zamora and has sent the Cid to his sister Urraca. The latter has decided not to surrender the city. Sancho wishes to take it by force. The Cid advises him not to, since Urraca is his (the Cid's) concubine. Sancho is highly honored at this, but banishes the Cid when the latter says he will defend Zamora. Sancho's parley with Urraca and Arias Gonzalo does not bring about the results wished for.

In Toledo, Zelimo warns the king against Alfonso, who may rob him of the city. He advises the king to invite Alfonso on Good Friday to dinner and to serve a huge quantity of food and wine and during the meal to make him swear never to go out of the palace. The king does as he is advised.

ACT II -- The servant Lope brings Sancho a letter from the Cid, who is living as an exile in Paris. There is to be a duel between a certain Moor and Diego, but the latter cannot fight since the doctor has forbidden it. Urraca wishes to fight with the Moor, meanwhile her brother will pray for her. But the Moor would rather eat than fight. Urraca does not agree to this and decides to kill the Moor. Then Arias Gonzalo comes with a guitar, by means of which the fight is averted.

Bellido de Olfos comes into Sancho's camp and wishes to speak to the king alone. He is afraid some one may listen, so he asks Sancho to go out into the fields with him. When they are alone, they whisper into each other's ears. Bellido tells the king he is going to kill him; the king is to choose the manner of death. The king urges Bellido not to kill him at once, if he has to kill him, and thanks him for calling his attention to it, for otherwise he would have died like a donkey. Then the two dance together and finally Bellido kills the king. Diego comes and finds Sancho, who is quite dead but can nevertheless still talk. The king finally tells Diego that Bellido has killed him and sends for the Cid. When the latter appears, the king wishes to make his will. The Cid is to go to Toledo and inform Alfonso of what has happened. Arias

Gonzalo sings out suddenly on the city wall and warns Sancho against Bellido, but it is too late.

ACT III -- Urraca mourns for her brother's death. The murdered king dressed in a surplice with a crown on his head tells that he will be buried to-day. He has come back from the other world in order to celebrate his sister's wedding. Diego comes riding up on a ship to challenge Zamora. Now appears Alfonso with Zoraida and the Moorish king. The latter frees the brother and sister (Alfonso and Urraca) from the obstacle to their marriage: viz. their blood relationship. Sancho tells in great detail how he was married twice. During this long speech, Urraca and the Moorish king become engaged. He wishes to become a Christian and she a Moor. Alfonso also wants Urraca for his wife. She gives her consent to him also. In conclusion, the Cid explains that all these flirtations were only jokes.

Quiró's treats the same subject matter as does Castro in the second part of his Mocedades del Cid, and as do Cueva and certain ballads of the Romancero: viz. the Siege of Zamora. This play is probably a burlesque of Castro's play (the best known form of the three mentioned above), though we cannot assert this with any degree of certainty.

He makes Zoraida (Castro's creation), with whom Alfonso is in love at Toledo, the wife of the Moorish king instead of merely a friend, and he does not make it simply a love affair between the two, but has Zoraida actually unfaithful to her husband.

Another startling change in the Quiros' play is the Cid's announcing to Sancho that Urraca is his concubine. And we find Sancho banishing the Cid because the latter was going to defend Zamora.

Throughout the whole of it, the play is made ridiculous by such touches: Alfonso and Zoraida planning to meet while the Moors have gone to mass, the banished Cid going to Paris, Diego unable to fight the duel with the Moor because the doctor forbids it, Urraca herself wishing to fight the Moor and becoming angry because he prefers to eat, and the fight at last being prevented by Arias and his guitar.

The murder of Sancho is made absurd by Bellido's leading him out into the fields where no one can hear and then whispering into his ear that he (Bellido) is going to murder him, whereupon, Sancho thanks Bellido for the warning and the two dance together. Still more absurd, after Sancho is dead he can still talk and sends for his brother Alfonso to come and be king. Sancho's spirit still stays on to be present at Urraca's wedding. Alfonso brings with him not only the Moor Zoraida but also her husband the king and the latter pronounces it all right for Urraca to marry her brother Alfonso. Diego comes riding up to Zamora in a ship and at the end we have Sancho's long account of his two marriages while the various flirtations with Urraca are going on. It is in regard to these absurd details that this play differs from Castro's, otherwise the general outline is the same except for arrangement of scenes. Quiros puts the scene of Alfonso at Toledo at the beginning of the play and does not use Castro's scene of Sancho's fighting against Alfonso.

Barrera says that this burlesque is "una de las más sazonadas de este género que tiene nuestro teatro."³⁷

H. EL AMOR HACE VALIENTES, POR JUAN DE MATOS FRAGOSO³⁸

Another play on the Martín Peláez theme is that of Juan de Matos Fragoso, 1658.³⁹

ACT I -- Elvira has two lovers, the cowardly Martín Peláez and the brave Alvar Fáñez. Alvar considers himself the favored one, but Elvira loves Martín. She will marry the one who is most courageous in the fight for Valencia. The dispute between the two knights ends with the challenging of Peláez by Alvar Fáñez. The Cid cannot permit his men to fight each other for he needs them in the struggle against Valencia. They are to prove their bravery by fighting the Moors and not each other. Each is appointed leader of a squadron. Martín Peláez becomes frightened, but he takes command of his men. In order that she may recognize her lover in the battle, Elvira gives him a ribbon to fasten on his breast. Alvar ridicules it and thinks she can recognize him better by his cowardice. Elvira hopes that Martín will justify her trust, for love alone is not to decide her choice of a husband. Martín encourages her concerning his bravery. But before the battle he discloses his fear to his servant Gergon, who is the gracioso of the play, and complains that Elvira's ribbon is disagreeable to him. Finally he determines not to take part in the battle at all; but to pass himself off as sick. However, he then fears the doctors, who might kill him, and so rather goes into battle.

The fight has already begun. The king of the Moors challenges his soldiers, who are already beginning to flee, to show again their valor, and calls especially upon his son, Celin, who also loves Elvira, to serve as an example to the rest of the Moors. They are, nevertheless, put to flight by the Castilians. To his horror, the Cid sees Martín fleeing. Martín and his servant try to hide themselves. The Cid does not let them know that he sees them and postpones the reprimand till later. When the two cowards meet Celin and some Moors, they are still more terrified, but they are discovered by Celin who throws their cowardice in their faces. Martín Peláez seeks to cover his cowardice by a lie, pretending that he fell from his horse and explains that for shame he hid himself when he heard footsteps. Celin will not believe his story and wishes to take vengeance on him since he, too, is in love with Elvira. Martín explains that he would rather be Celin's prisoner than fight with him. Celin demands Elvira's ribbon and tears it from Martín's breast despite the latter's resistance. Martín is thereby sufficiently branded. Alvar Fáñez, who has proven himself surpassingly brave in battle, comes with some colors he has captured and which he wishes to lay down a while. When he has gone, Martín appropriates these trophies, and returns to Elvira at the same time as Alvar. Alvar offers her the captured Moors while Martín shows the captured colors to bear witness to his bravery. Elvira notices the loss of her ribbon. Alvar expresses the suspicion that the colors brought by Martín were captured by himself. At last the Cid comes and, after telling that Martín had fled, says he wishes to speak to him alone. The

well known table scene is now presented. The Cid assigns them all to their places. Without being told to do so Martín sits beside Pedro Bermúdez. Thereupon the Cid reproaches him and summons him to the place by his side. Then the Cid rebukes him for his cowardice and sends him away. A warrior without honor does not belong at the table with tried knights.

ACT II -- Martín Peláez goes to Elvira's house and she asks him about the ribbon. He tells her his servant gave it to a Moor. Elvira believes him, but considers it queer that a lover could esteem so little a gift received from his beloved. She becomes offended and leaves him. The Cid comes and in order to challenge Martín to make good his cowardice, tells of the glorious deeds that he and Martín's father had performed in their youth. In the meantime, Celin comes to negotiate with the Cid in regard to peace. Everybody, even Martín when he sees Elvira's ribbon on the Moor's breast, wishes to continue the battle. The Cid wishes to take Valencia in a siege. Celin seeks Elvira and finds her. She demands her ribbon; the Moor tells her that he took it away from a cowardly warrior not worthy of her love. Elvira, believing otherwise, charges him with stealing it from a servant, as Martín had told her so himself. Celin explains to her fully Martín's cowardice, and refuses to restore the ribbon to her. She proposes to forget Martín, since she cannot marry a coward. She accuses her lover of lying. In order to punish him, she sends for Alvar Fáñez, since he is the braver one, gives him a ribbon, and promises him her love. Alvar is very happy and Martín is overcome with jealousy. The battle begins anew.

ACT III -- The Moors undertake a new sally from the city. The Cid challenging his soldiers to show new courage in the battle, promises Elvira's hand to the bravest. Martín undertakes to win back his reputation and sends for Alvar. The latter appears and they begin a duel in which Alvar is overcome. Martín grants him his life, but when Alvar says he does not thank Martín for his generosity, the latter attacks him again. Finally the Cid intervenes and rebukes the two combatants for having nothing better to do than fight a duel at the beginning of the battle. Secretly he is pleased over Martín's bravery. The two jealous knights swear to get revenge during the battle. Elvira has seen Martín's bravery against Alvar, and challenges Martín to show this same courage against the Moors. She bemoans to her servant that in spite of her love for him she cannot marry Martín, if he again prove himself a coward, since the Cid would not permit it. She is unwilling even to hear again the name of Alvar Fáñez. In the meanwhile, Martín has gone into the battle and strikes terror into the Moors. Celin is compelled to flee before him. Martín follows him and forces him to fight. The Moor is overcome and begs for his life and immediately gives over to his victor Elvira's ribbon. Alvar Fáñez comes up and says that unless Celin ascribe this deed to him, he will kill him. Martín will not permit this and challenges Alvar to a duel which is ended by the Cid's arrival. The Cid assures both knights that on account of their courage and intrepidity they have both won Elvira. He must leave the choice to her. She, of course, chooses Martín. In order to reward Alvar, the Cid appoints him general. Celin is released and the Cid receives the keys to Valencia.

Fragoso very evidently borrowed nothing from the anonymous play on this subject, since he introduces a sweetheart, Elvira, and there is no such character in the anonymous drama. He does not use the Moorish characters of which the first drama made use. In fact he has nothing in common with the anonymous production except the conversion of Martín from cowardice to bravery and even this conversion is due to different means in the two plays. In the anonymous play it is the words of the Cid that fire Martín with courage, whereas in Fragoso's play, it is love for Elvira that changes Martín.

Tirso's play, El cobarde más valiente may have affected Fragoso. Hämel says we cannot determine whether it did or not.⁴⁰ At any rate the treatment is the same in that both Tirso and Fragoso base Martín's redemption from cowardice on his love for a woman (in the one case Elvira, and the other Sancha), and on his jealousy of Alvar Fáñez. However, the details of the two love affairs differ. Tirso has Sancha follow Martín from his home to the camp disguised as a boy and attach herself as page to Alvar Fáñez, and thus are started the jealousy and quarrel between the latter and Martín. Sancha is later captured by the Moors and rescued by Martín, who is mainly instrumental in the taking of the city of Valencia. In Fragoso's play, Elvira, Martín's sweetheart, is already at the camp and Alvar and Martín are her lovers. The ribbon episode plays a very important part throughout Fragoso's drama and is not found elsewhere. Martín does not play as important a role in the taking of Valencia as he does in Tirso's play. Elvira is

not captured by the Moors, but chooses Martín as her husband, when the Cid presents them both to her for her choice after they have proven themselves equally courageous in battle; whereas in Tirso's play Alvar gave up his claims to Sancha, since Martín had so nobly rescued him from the Moors.

Fragoso has used very little of the Romancero material, merely the episode of Martín's conversion, the cause of which he changes from the Cid's words of challenge to the love for Elvira and jealousy of Alvar, which are not found in the Romancero.

The table scene, where Martín wishes to sit with the Cid's bravest men and is rebuked by the Cid, is also Romancero material, as is the capture of Valencia by the Cid. The rest of the play has no basis in the Romancero.

I. EL HONRADOR DE SU PADRE, POR JUAN BAUTISTE DIAMANTE⁴¹

Diamante also has treated the subject matter of the Cid's youth in a drama published in 1658.⁴²

ACT I -- Jimena's father, the Count Lozano tells Elvira, Jimena's maid, that he is going to arrange his daughter's marriage with Rodrigo, son of Diego Laínez. He goes to the court where the king is to appoint a preceptor for the prince and the count expects to receive this honor.

Just after Elvira tells Jimena that her father approves her love for Rodrigo, the latter comes into the room. Jimena rebukes him for his boldness, but he begs her for a picture of herself, which she refuses.

The infanta tells Elvira to have Jimena come and see her to cheer her in her sadness.

The king enters with his nobles and expresses satisfaction at his selection of Diego Laínez as preceptor to the prince. Lozano is enraged because he did not receive the honor. The others go out leaving Diego and Count Lozano alone. They start to arrange the marriage of Jimena and Rodrigo, but the Count's jealousy gets the better of him; they quarrel and the Count slaps the old man and snatches his sword and lets it fall on the floor. Rodrigo and Nuño his servant enter. Nuño gives his master a picture of Jimena that a painter had made of her. Rodrigo notices his father's strange attitude. Diego wishing to test his son asks him if he has any courage. Rodrigo's fierce answer delights the old man, who describes the count's insult and asks Rodrigo to avenge the honor of the family. To encourage his son Diego gives him the sword of the famous Mudarra. Rodrigo looks at the picture of Jimena and struggles for a minute between his love and his duty to his father, but finally decides to preserve the honor of his family.

ACT II -- Don Sancho tries to persuade the count to make some reparation for his insult. The king threatens to punish him if he does not, but the count refuses. Rodrigo warns the count that he is going to avenge the insult to his father. The count scoffs at him.

The king orders the count to be arrested. The infanta makes a plea for him for Jimena's sake.

The servant Nuno is brought in with his hands tied. The count has been killed and Nuño tries to assume the guilt:

"VÍ que el conde tenía hambre
Y le envié a cenar con Cristo"

he says. But it is known that Rodrigo killed him.

Diego and Jimena enter and both fall at the feet of the king. Jimena asks that her father's murderer be punished. Diego begs that he be spared, since the death was just, and moreover, it was his and not his son's deed. The king does not know how to decide. He has Diego imprisoned and tells Sancho to escort Jimena to her house.

Rodrigo goes to Jimena's house and Elvira hides him. Jimena returns and confesses to Elvira that she loves her father's murderer, yet she still calls for vengeance. He comes out and begs her to kill him. She says that although she loves him, she will cause the king to kill him and then she will die herself. Don Diego finds his son at the house of his enemy and is very indignant. He tells Rodrigo to flee before the king imprisons him and to go to Burgos and free the people there from the terror of the Moors who rob and pillage the highways. In this way he may perhaps appease the king.

ACT III -- Elvira tells Jimena how well Rodrigo has acquitted himself in behalf of his king. Jimena refuses to pardon him even though the king may do so. The infanta enters and begs Jimena not to demand Rodrigo's life (even if she will not forgive him), since he has proven himself to be a brave defender of his country. Jimena leaves, continuing to mourn.

The king enters. Rodrigo returns and the king forgives and honors him for his brave deeds in overcoming the Moors. Jimena comes to beg justice. Although Rodrigo wishes to leave, the king makes him stay. Jimena demands that Rodrigo be punished and the king finally declares that although he wishes to pardon Rodrigo, his life must be in Jimena's hands. She must pass sentence upon him. The infanta is greatly distressed at her father's verdict. Jimena is overcome and does not know what to do. Rodrigo is put under guard. He realizes that Jimena is listening to him so he tells Nuño, his servant, how willing he is to die since he has no wish to live without Jimena. Don Diego comes in and bemoans his son's approaching death, but Rodrigo declares that he wishes to die since Jimena wishes it. Jimena can bear it no longer. When Diego goes away, she comes out and declares her love to Rodrigo and refuses to allow the guards to lead him away when they come to take him. The king, the infanta and Diego enter and she tells them that she is going to marry Rodrigo. The king and the infanta offer to be the sponsors.

Diamante has added his own inventions to the story in the *Romancero* and has made his drama differ from Castro's Mocedades, too. In the character Nuño, Rodrigo's servant, he has introduced a gracioso element and a person that is found neither in the *Romancero* nor in Castro. He uses Elvira, Jimena's maid, whom he probably borrowed from Castro's play, since she does not appear in the *Romancero*. All the scenes of the first act, up to the testing of Rodrigo by his father after the latter has been insulted, are

Diamante's own, having no parallel either in the Romancero or in Castro's play. Practically the only incident that is common to the two dramas is the scene of Lozano's insult, and even in this the two differ widely in setting, Diamante having the two men alone when the incident occurs, whereas Castro has the king and all his nobles present at the insult.

Diamante has Diego test Rodrigo by asking him the insulting question, whether he has any courage, whereas the Romancero and Castro have Diego grip the hands of all his sons, one after the other, and find that Rodrigo alone reacts thereto as he would wish. The other sons of Diego are entirely left out in Diamante's play.

In this play, Don Sancho begs the Count Lozano to make some reparation for his insult; in Castro's play it was only the king who made this request. This incident does not occur in the Romancero. The infanta does not appear in the Romancero nor in Castro as pleading in behalf of Lozano for Jimena's sake, when the king orders him arrested.

Neither in the Romancero nor in Castro's play does Diego find Rodrigo in Jimena's house, after the death of her father.

It is Diamante's invention to have Elvira tell her mistress of Rodrigo's brave deeds, and to have the infanta beg Jimena not to demand Rodrigo's life.

The ending is the same in both dramas and in the Romancero, but the means to the end differs in all three cases. As has been mentioned above, the Romancero has Jimena of her own accord ask to marry Rodrigo. Castro has the fight between Martín

Gonzalo and the Cid decide as to who should marry Jimena.

Diamante has the less dramatic but perhaps more true-to-life means of having Jimena overhear Rodrigo (who knows she is listening) rejoicing in his death since Jimena wishes it and since by her sentence he is to die.

J. EL CID CAMPEADOR Y EL NOBLE SIEMPRE ES VALIENTE,
POR FERNANDO DE ZÁRATE Y CASTRONOVO⁴³

Another play concerning the Cid's attack on Valencia by Zárate y Castronovo appeared in 1660.⁴⁴

ACT I -- The first scene is in the camp of the Moors. Not only men, but also women take part in the fighting, especially King Bucar's daughter, who has just come back from a siege and relates in verbose manner her brave deeds. She is constantly thinking of new expeditions, and when she hears that the warriors of King Alfonso are coming to attack Valencia she wishes to prepare an attack for them.

The scene changes to King Alfonso's palace. The Cid has attacked Toledo against the king's wishes. Thereupon the courtier, Bermudo, reminds Alfonso of the oath which the king had to swear in Santa Gadea, hinting that it is evident that the Cid considers himself the master of Spain, especially since the king's summoning him to court had had no effect. Alfonso is determined to banish the Cid. When the latter, with his faithful Alvarfáñez and Laín,

enters, he is ungraciously received. The king rebukes him for the above mentioned faults. At first the king will not hear the Cid, but finally gives in and listens to the frank, bold defense of his vassal, who attributes his loss of kingly favor to slanderers. In conclusion the Cid turns to the courtiers and reminds them of their cowardice, when they left the king a prisoner in the hands of forty Moors, and Bermudo, who flatters him now, was among the first to flee. The Cid, on the other hand, killed thirty of the captors and put the rest to flight. The king ignores the Cid's defense and banishes him for a year. The Cid says he will remain willingly four years in banishment. His friends are astonished that he takes the insult of the king so patiently. However, he shows them that he is only a vassal and as proof thereof will seize Valencia for Alfonso. In view of this, the Cid sends Albarfáñes for his (the Cid's) cousin, Martín Peláez, who should be an excellent soldier. Martín is an idealist and at first will not listen to anything about fighting. As an obedient son, however, he allows his father to gird him with arms and goes, though unwillingly, with his servant to the Cid's camp. Before leaving, he meets his beloved, Elvira, and tells her of the brave deeds he expects to perform.

ACT II -- Martín Peláez comes into the camp and is received among the soldiers. The march is already started toward Valencia, which Bucar, king of the Moors, is defending. At the first battle, Martín stays back and tries to hide with his servant, but the Cid has noticed the cowardice of the two and is very angry. He orders that the meal be prepared. Two tables are brought; at

one of them Albarfáñes and Laín sit; and the Cid takes a place at the other. Martín starts to sit down with the knights, but the Cid prevents him. He must sit at the table with the Cid.

Albarfáñes and Laín amuse themselves over Martín's cowardice, but the Cid does not mention it. He wishes to wait till he is alone with Martín. Then he makes it clear to him how cowardly it was for him to flee from the enemy. It would be better for him to retire into a cloister, for the Cid cannot have a coward among his nobles. Martín throws himself among the Moors with such zeal that he kills 200 of them. Now he may sit with the other knights and be congratulated by them. The Cid receives two letters, one from Alfonso and one from Jimena. The latter complains that she is detained as a prisoner by the king, who has seized all her goods. Alfonso's letter orders that the Cid shall come to court at Burgos. Martín is sent thither with rich presents for the king. Bermudo advises him not to take the presents, since a disobedient vassal presents them. Although Martín defends his commander, the king decides to take the Cid to León as a captive. When the Cid comes to Burgos, Bermudo wishes to carry out the king's orders. But Alfonso talks with the Cid alone, brings up the old accusation and wishes to know his aim; since he is attacking Valencia he surely wishes to be king. The Cid reminds Alfonso of the services which he did his father Fernando and tells him that if the king wishes, he will even take Constantinople for him, too. He has always defended the rights of Spain even before those of the Pope. The king's picture falls suddenly from the wall, and the Cid catches

it. The Cid says that this is a sign that he in reality guards the king. At last Alfonso gives him permission to seize Valencia. So the Cid departs reconciled. Elvira goes in search of her lover, Martín, and meets on the way the Moorish princess, who takes Elvira to Valencia and tells her that she must now fight against the Cid.

ACT III -- Martín comes as envoy to the Moorish camp to demand the surrender of Valencia. We learn that the Cid has already besieged the city for a year. Bucar will not accede to the demand. Martín meets Elvira in the Moors' camp, but the princess will not consent to let Elvira go with him. Martín is determined to free his beloved or die. The Moorish king wishes to kill him, although he has come as envoy. Fortunately, the princess intervenes on his behalf, since she is touched by his love for Elvira, whom she at last sets free.

The battle begins anew. Alfonso comes to the Cid's camp and passes himself off as the knight, Enrique of Castile, in order to test the Cid. The Cid inquires of him how things are going at court. Alfonso tells him that things are as usual and that the king listens only to flatterers and is cruel, vindictive, and ambitious. The Cid will not listen to such a speech and informs Alfonso (Enrique) that he cannot be his friend if he says evil things about the king. He challenges him to a duel. Alfonso is so rejoiced over this that he praises the Cid for his loyalty and promises him Valencia. The Cid does not yet know that his king speaks with him under the name of Enrique and, taking him

for a tempter, draws his sword. The king then makes himself known. Before Bermudo and the other knights, the king gives a eulogy on the Cid, who is raised in rank above all the slanderers.

The Moors are overcome. Martín and Albarfáñez fight over the Moorish princess, but she is set free by the Cid. After this battle the hero withdraws and a messenger from heaven announces to him his approaching death. He gives his friends directions about what they are to do with him after his death. He wishes the king all happiness for the future and entrusts Jimena to him. Then the Cid dies. King Bucar advances from the sea against Valencia. The dead Cid is tied on his horse and so rides before all into the battle. The Moors are put to flight. Then the Cid is buried with great ceremony.

Zárate y Castronovo has invented the Moorish character, King Bucar's daughter, and all the episodes concerning her. Her account of her brave deeds, her capture of Elvira, her rescue of Elvira and Martín from her father, Bucar, and the fight between Martín and Albarfáñez over her, all are Zárate's own invention, not found in the Romancero, nor in any of the three previous plays on this subject.

The scene of the banishment of the Cid by Alfonso is based on the Romancero, but in the latter the Cid has not attacked Toledo against the king's orders, nor refused to appear in court, when summoned. The Cid's account of his defense of the king against forty Moors is not in the Romancero.

The scene of the Cid's banishment we have already found in Tirso's play, El cobarde más valiente, though Tirso's scene is not so dramatic. Bermudo did not appear therein as the liar and flatterer, the king had been influenced against the Cid by flatterers, but his anger at the moment was roused because the Cid had brought so many followers with him, when he came to interview the king.

Zárate makes the Cid send for Martín Peláez, because he is supposed to be a brave man. This is not found either in the Romancero or in any of the previous plays. In the Romancero there is no account of how Martín came to be with the Cid, neither is there any account in the anonymous play, nor in that of Matos Fragoso. Tirso has Martín's father send Martín to the Cid in order to cure him of his cowardice.

The table scene is about the same in the Romancero and in all of the plays, except that in our present play the author represents Albarfãnes and Laín as jesting at their table, about Martín's cowardice, whereas the other plays do not mention this.

All the plays, except the anonymous one, have Martín accompanied by his servant, although the servant does not appear in the Romancero.

There is no mention in the Romancero, nor in any of the earlier plays, of the Cid's receiving letters from Jimena or the king.

Zárate has a character, Elvira, who is a sweetheart for Martín. This is the same name that Matos Fragoso used for her, but she corresponds in actions and circumstances more to Tirso's

Sancha, in that she lived away from the Cid's camp, came to the camp in search of Martín and was captured by the Moors. Tirso's Sancha, however, was captured later on in the story, and Martín fought to free her, whereas in Zárate's play, Elvira was freed by the Moorish princess.

Martín is sent as envoy to the Moorish king in Zárate's play. This does not occur in any of the other plays nor in the Romancero.

Another invention of Zárate was the testing of the Cid by Alfonso, when the latter came to the Cid's camp disguised as Enrique. This incident does not occur elsewhere, but Zarate has made of it a very interesting scene.

K. EL HONRADOR DE SUS HIJAS, POR FRANCISCO POLO⁴⁵

In 1665,⁴⁶ appeared Francisco Polo's play treating the marriages of the Cid's daughters with the Infantes of Carrión.

ACT I -- King Alfonso has decided to give the Cid's daughters, Elvira and Sol, in marriage to the Infantes of Carrión, Diego and Fernando. Albar Fañez is to communicate this resolution to the Cid. The infantes express in high sounding words their thanks for this honor. In secret, Fernando rejoices that he will be able to take vengeance on the Cid. When he is alone with Diego, he tells his brother that, at the siege of Zamora, he had been pursued unarmed and, in order to save his life, had been forced to flee.

The Cid had seen this and had taken him to task before all the knights. For this reason, he had sworn to take vengeance on the Cid, and considered the present opportunity as very favorable, since the king had granted his request for one of the Cid's daughters as his wife. But Diego considers it cowardly for Fernando to take vengeance on a woman.

Albar Fáñez takes to the Cid the king's message. The Cid, the night before, has had an uneasy dream. He calls his wife and his two daughters and tells them how he has seen two beautiful women, bound to trees, alone in the woods. Then Saint Lazarus has appeared to him and announced that he is to be the pride of the Christians and the terror of the Moors and will die covered with glory and will protect the honor of his daughters. Jimena considers the dream only the product of a momentary uneasiness, but the Cid believes it to be a true prophecy. His daughters are very much frightened. There follows a superfluous scene between the Cid and Jimena, who say nothing but flattering remarks to each other until Albar Fáñez appears as a messenger from King Alfonso. After a long introduction in which he speaks of the glorious deeds of the Cid, of those of the king, and of his own, they finally learn that he brings a message from the king. Jimena, who has withdrawn, suddenly becomes inquisitive and conceals herself and listens to the conversation. She hears that the king wishes to marry her daughters to the infantes. Jimena suddenly springs from her hiding place and says that she does not wish her daughters to marry the infantes, since the girls do not have any fancy for the counts. The Cid has already given his promise and Alvar Fáñez

is to take the Cid's answer to the king. But when the messenger has gone, the Cid recalls Fernando's cowardice at Zamora and, like his wife, he is concerned over his daughters' future.

ACT II -- The wedding festival takes place. The king is present and notices that Jimena cannot join in the festivities. He tells the infantes to give expression to their joy. They do so in gallant words, but Fernando is secretly rejoicing over his revenge. The banquet begins. The women sit on the right of the king and the men on the left. They amuse themselves in characteristic fashion at the lovers' expense. Even the Cid and Jimena take part in the talk. After the feast, the Cid presents to each of his two sons-in-law, a sword. Every one goes away except the two infantes. Suddenly behind the scenes is heard a cry that a lion has escaped. The infantes run away to seek protection. The Cid, learning of their cowardice from his servant Tostón, gives them a severe speech on their having been cowardly even with their swords. Fernando and Diego decide definitely to take vengeance, but they wish to hide their purpose from the king. The latter rebukes them also for their unknighly conduct. Therefore Diego is also won over to vengeance.

ACT III -- The infantes have already accomplished their infamous deed. Albar Fañez brings the message to the king. The infantes are to be severely punished. Then enter the Cid and Jimena with their weeping daughters. They demand vengeance for the offenses committed against them, since it was the king who

ordered the marriages. Jimena tells of the insult to her daughters, who had been beaten and left alone in the woods where Albar Fáñez found them. A combat between the Cid and the infantes is agreed upon. The king and Albar Fáñez are to officiate as judges. Elvira and Sol rejoice that they are to be avenged. The infantes receive a letter from the king ordering them to come to court and take part in the combat. Just before the struggle begins the Cid demands that his swords be returned. Two of the king's servants present the infantes with other swords. First, Diego is overcome, then Fernando. When they both declared themselves overcome, the Cid grants them their lives. The king openly declares the infantes traitors, while the Cid informs Jimena of the happy outcome.

This is the first drama written on this portion of the Cid's life, namely, the marriages of his daughters. Polo has followed rather closely the story as told in the Romancero. There are, however, some differences. In the Romancero, the Infante Fernando does not bear a grudge against the Cid before the incident of the lion's frightening the two brothers, whereas Polo makes Fernando wish to avenge himself for the Cid's rebuking him some time before when he fled in battle, which rebuke and flight are both inventions of Polo. This, according to Polo, is the main reason that the infantes wished to marry the daughters, whereas the Romancero represents the infantes as wishing to marry the daughters on account of the fame and wealth of the Cid, their father.

The Romancero does not mention the Cid's warning dream nor any of the scene where he relates this dream to his wife and daughters. The Romancero does mention a vision of Saint Lazarus, but not in connection with the Cid's daughters. This scene of the relating of the dreams is Polo's own idea. Likewise, Jimena's hiding herself in order to hear the message of the king's messenger and her violent opposition to the marriage of her daughters are found only in Polo's play. In the Romancero, Jimena says she is not in favor of the marriages, but she is willing to abide by the wishes of the king and her husband.

The Romancero does not give a vivid description of the wedding feast as Polo does.

Polo represents the Cid as learning through his servant about the infantes' cowardly flight from the lion. This servant does not appear in the Romancero, and the Cid himself tames the lion and learns of the infantes' conduct from Bermudo who was present when the lion entered.

Polo does not put on the stage the brutal conduct of the infantes toward the daughters, to which the Romancero devotes so much space. He has it merely reported by Alvar Fáñez and Jimena. He represents the Cid, Jimena, and their daughters as presenting themselves all before the king to ask for vengeance, whereas the Romancero has the Cid go alone.

Polo has the Cid himself fight and overcome the infantes, whereas in the Romancero the Cid appoints as his champions two knights, who overcome the infantes.

So far as we know this play is the only literary work by Francisco Polo. Ticknor says of this work: "Another play on the subject of the Cid, partly imitated from this one of Diamante, (Honrador de su padre) and with a similar title — 'Honrador de sus Hijas', — is found in the Comedias Escogidas, Tom. XXIII, 1662. Its author is Francisco Polo of whom I know only that he wrote this drama, whose merit is very small, and whose subject is the marriage of the daughters of the Cid with the Counts of Carrion, and their subsequent ill treatment by their husbands, etc."⁴⁷

L. NO ESTÁ EN MATAR EL VENCER, POR JUAN DE MATOS FRAGOSO⁴⁸

In this play, Fragoso gives us his second drama on the subject matter of the Cid. The play appeared in 1668⁴⁹ and is based on the reto de Zamora.

ACTS I AND II -- Don Diego, one of King Sancho's nobles, loves Beatriz, the daughter of Arias Gonzalo. He has a meeting with her on an island of the Duero and from there takes her to Sancho's camp. Don Diego's servant, Passamano, who supplies the gracioso element in the play is in love with Beatriz's servant, Costança. When Sancho sees Beatriz, he falls in love with her. She does not know the king; neither does she tell him who she is or how she got into the camp. Diego is hidden and hears the whole conversation. The Cid enters and tells the king that she is Arias Gonzalo's daughter. Diego comes out at

once and tells them that she is to be his wife. The king will not hear to it and warns her that if she gives her hand to Diego, his life will be in danger. Beatriz wavers for a long time and then refuses Diego her hand in order not to put his life in danger. Diego falls ill over it and believing her fickle, refuses to hear further news of her. They meet and quarrel violently. Diego charges her with infidelity. She explains to him that she had to treat him that way to save his life. The king comes suddenly. Diego hides, but the king has seen some one flee. The Cid enters but when he sees Sancho alone with Beatriz, he does not wish to interrupt and conceals himself in the same place that Diego has chosen. Beatriz, in the meantime has tried to keep the king from seeking Diego, but Sancho is determined to know who it was that fled from him. He finds the Cid and pulls him out by the arm, but does not discover Diego. The scene is then interrupted by Bellido Dolfos, who comes to see the king.

ACT III -- Passamano dresses like a woman. Diego and Beatriz are fleeing from the king. Diego hides himself again; the king resumes his love making until the Cid comes. Beatriz, fearing his arrival since she is alone again with the king, extinguishes the light. The Cid wishes to know what is happening in the darkness. Diego comes to seek Beatriz. She surmises that her lover has come to carry her off. She orders Costança to pass herself off as her mistress with the king and she will leave with Diego. In the darkness, she mistakes the Cid for Diego and goes with him to his quarters. Diego thinks his servant Passamano is

Beatriz while Passamano takes Diego for the Cid. Diego flees with his servant. The king remains with Costança, whom he thinks to be Beatriz. The servant lights the light and the king sees his mistake. He is led by Bellido to the wall of Zamora. In order to explain to the audience this mix up, Costança gives a long declamatory speech. Diego is now in search of Beatriz and cannot find her. Meanwhile he challenges the Zamorans and kills the sons of Arias, the brothers of his beloved. While they are holding council over the doubtful victory, Beatriz comes dressed as a man, offers herself as a Zamoran and prepares to fight with Diego. The lovers cannot fight each other so the author must seek some solution. Beatriz has taken the Cid's arms. The latter wishes to know who the knight is; without much persuasion, Beatriz reveals herself and declares that she will not marry Diego since he has pronounced her brothers traitors. The good Diego cannot rest until he has explained that he had to free Zamora from the shame of the king's murder. Beatriz is now willing to marry him. Arias and the Cid give their consent. Passamano weds Costança and the play ends happily with the double wedding.

Fragoso has used the story of the siege of Zamora as it appears in the Romancero and in the previous plays by Juan de la Cueva and Castro, but he has used this story merely as the background for the love affair between Don Diego and Beatriz, daughter of Arias Gonzalo. This love affair is not mentioned in any of the previous plays or in the Romancero, but it is a product of Fragoso's own invention. There is absolutely no mention of Arias' having a

daughter except in this play.

The only points in common between this play and our two former plays on this subject and the Romancero are: the action taking place near and in Zamora, the killing of Sancho by Bellido, the challenging of Zamora by Don Diego, and the killing of the sons of Arias Gonzalo.

M. LAS MOCEDADES DEL CID, POR GERÓNIMO DE CÁNCER Y VELASCO⁵⁰

The second burlesque on the Cid was written by Cáncer y Velasco and appeared in 1673.⁵¹

The Count Lozano wishes to marry his daughter Jimena to Don Sancho, but she is in love with Rodrigo. While she is writing a letter to her lover, her father comes with Don Sancho and reads the letter. For this reason she is to die. He accuses Rodrigo before the king of having inspired his daughter's love. Jimena receives poison from him, but she does not die. Then the count tries to draw his dagger and wounds himself in doing so. Meanwhile Diego Laínez comes. Lozano tells him that he wishes to marry his daughter himself. Thereupon they begin to quarrel and the count gives Diego a box on the ear. Diego asks his son whom he shall consult concerning question of honor. The Cid suggests the father confessor. Diego agrees with him but considers it best to kill the count immediately. Rodrigo challenges the count, kills him and surrenders himself to the king. Then he goes to fight against the

Moors. When he comes to Valencia the city is surrendered to him without any more ado. Jimena comes at mealtime to the court and demands vengeance for her father's death. Then the Cid appears as conqueror of Valencia. After he relates his brave deeds, he asks for Jimena as his wife, and she willingly consents.

The story is treated in comical fashion. For example, a Moor brings the king rich presents: eighty horses (the king asks why not a hundred), camels, elephants, tigers, even six quinces, all this to obtain the Cid's head. When the king is angered at this, the Moor wishes to become Christian; the king refuses because he is too young.

When Rodrigo is requested by his father to kill the count, he demands two hundred escudos, but Diego will only pay him one hundred. Rodrigo wants the money for Jimena, whom he will have to support after the death of her father.

When the Cid is at Valencia, he does not know whether this is the city or not and he has to call a Moor and ask him about it. He promises the Moors to bring it to pass that they shall not go to hell but to purgatory.

Cáncer y Velasco has chosen for the subject of his burlesque, the youth of Cid, and is evidently parodying Castro's and Diamante's plays on this subject.

From beginning to end he has twisted and changed all the facts of the story as found in the Romancero and in the two previous plays on the subject. He has Count Lozano first wishing Jimena to marry Don Sancho, trying to kill her because she loves Rodrigo, and

then wishing to marry her himself. In this play Lozano's insult to Diego Laínez is due to the quarrel between the two over Lozano's wishing to marry his own daughter; no mention is made of the appointment of a preceptor for the prince by King Fernando as there was in the two previous accounts.

After Rodrigo has killed the count, he goes to capture Valencia. In the *Romancero*, this capture of Valencia does not occur till later on in the Cid's life after he has married Jimena and is banished by Alfonso. It is not mentioned at all in the two previous plays dealing with this part of the Cid's life. Cáncer represents Jimena as perfectly willing to marry Rodrigo after he has come back boasting about his capture of Valencia and asks her to marry him. The *Romancero* and Castro's and Diamante's plays all have different endings from this and from each other, as has already been mentioned in the analysis of Diamante's play.

The whole atmosphere of Cáncer's play is different from that of the previous plays, of course, since they were serious and this is a burlesque.

In the edition by Luis Fernández-Guerra y Orbe of Moreto y Cabaña's works, the former expresses some doubt as to whether Moreto or Cáncer is the author of this play,⁵³ but there seems to be no serious ground for doubting that Cáncer was the author.

Fernández-Guerra y Orbe says of this play:

"Los amores de Rodrigo y Jimena, la bofetada que recibe Diego Laínez del Conde Lozano, la sangrienta venganza del Cid y su boda con la hija de aquel magnate, son los sucesos que presenta en burlas el poeta, ridiculizando graciosamente los desvaríos que

entonces desClustraban el teatro. Ni se perdona a sí propio, dando por ello a conocer (como otros dramaticos de aquel siglo) que erraba con conoCcimiento de causa. Los chistes, de buena ley; la satira, muy apreciable."⁵³

N. EL CERCO DE ZAMORA, POR JUAN BAUTISTA DIAMANTE⁵⁴

Diamante published his second drama on the Cid in 1674.⁵⁵

ACT I -- Leonor, the daughter of Arias Gonzalo, a Zamoran, is in love with Diego Ordóñez. She has not seen or heard of him in four months. On the night on which the play opens, her servant Beatriz announces that a knight has come from King Sancho. It is Diego. He tells of the campaigns of King Sancho against his brother Alfonso and his sister Elvira, which clearly account for Diego's absence. Sancho will attack Zamora if Urraca does not give the city over to him. He, Diego, was sent as ambassador to Zamora. Leonor hopes for a friendly settlement of the dispute. In case things go wrong, she will flee with Diego. Arias and his sons have the defense of the city prepared. The infanta Urraca awaits Sancho's messenger. Diego gives her the king's offer to give her any city she chooses in exchange for Zamora. In her resistance he sees only the result of Arias Gonzalo's influence. Arias recalls his promise given to the late King Fernando, to take care of Urraca. The infanta condemns Sancho for marching against his brother and sister and is not afraid of his threats.

Sancho waits meanwhile impatiently for Diego's return. The Cid advises against the siege on account of the protected position of Zamora and the bravery of Arias and his sons. Diego comes with Urraca's answer. The king is angry and denounces Arias as a traitor. Announcement is made of the arrival of Bellido, who is fleeing from Arias and offers his services to Sancho. The king accepts him joyfully and does not heed the warning of the Cid and Arias.

ACT II -- Bellido has already accomplished his treacherous deed. He flees from the Cid, who suspects something wrong and enters the city. The wounded king dies in Diego's arms after having repented for his disobedience to his father. The Cid finds the king already dead and summons the soldiers for revenge. All are silent. Then Diego speaks and offers to challenge Zamora. It is clear to him that he must lose Leonor's hand thereby. A messenger brings the message that Leonor is waiting for him that night. In the city great indignation reigns over the accusation of their share in the king's murder. The murderer is sought. Arias gives the command that the Castilians be permitted to come to Zamora to witness the grief over Sancho's death. So Diego can without any difficulty go to Leonor, who does not yet know of Diego's plan. She wishes to see him so that an eventual combat may be prevented. Diego tells her that he has proposed to the Castilians to avenge Sancho's death. Leonor considers it Diego's duty to keep his promise, but at the same time she reproaches him for his ingratitude. The lovers bid each other farewell forever. The entire scene is

played in darkness. Arias and his son Pedro return home, Leonor escapes in time but Diego cannot find the door. Arias and his son have heard a noise; they search with drawn swords for the cause, and have a light brought at once. In the meantime Diego finds the door and escapes without being discovered. Soon he appears before Zamora and challenges the citizens to single combat, in which he is to overcome five men one after another. Arias and his sons accept the challenge.

ACT III -- Three sons of Arias have been killed in the combat. It is now Pedro's turn. He is wounded. Diego also falls from his horse outside the bounds. He blames his horse. The Cid pronounces Diego overcome and Zamora free. He proclaims Alfonso king, when the latter shall have sworn that he had no share in his brother's murder. The Cid himself will also take the oath. Diego has not been able to forget Leonor, and, in order to see her, he goes to see the injured Pedro Arias. He meets Leonor who does not wish to speak to him, but gives Beatriz the order to take him to Pedro. He begs Leonor to listen to him. She asks him to leave but listens, nevertheless, to the long speech in which he explains that Fate, not he, is to blame for her brother's death. Leonor, who still loves him, secretly admits that he has done his duty. In order to end the conversation, she explains that she will give her hand only to the man whom her father selects. Diego puts his last hope on a conversation with Pedro Arias.

In the meanwhile, King Alfonso comes from Toledo and is asked by the Cid to take the oath. The king is angry, but will not

oppose him and so takes the oath. He then permits all the knights except the Cid to kiss his hand. At the end Pedro and Diego, who have become the best of friends, enter. For their brave deeds the king wishes to grant them a favor. Pedro asks the king to marry his sister to Diego. Arias consents out of obedience to the king and everything ends well.

Diamante's play includes all of the facts of Gueva's play on this subject and a great many more besides. For these additional facts he may have used both Castro's and Fragoso's productions on this subject. He omits, however, the first scene of Castro's play concerning Sancho's defeat of his brother Alfonso. The Cid does not play so important a role in this play as in Castro's. The murder of Sancho is not shown on the stage by Diamante, though it is by Castro. Diamante omits the whole story of Alfonso's love affair with Zoraida which Castro gives, but he follows Castro as to the challenge of Zamora and the oath of Alfonso.

From Fragoso's No está en matar el vencer, Diamante has taken the love affair of Arias Gonzalo's daughter and Diego. Diamante changes the name of Fragoso's heroine, Beatriz, to Leonor, but calls her servant Beatriz. He does not have her go to Sancho's camp, but has her remain in Zamora throughout the play. Diego is sent to Zamora as ambassador from Sancho to Urraca. In the Romancero and the previous plays it is the Cid who is sent to Urraca, but in order to bring Leonor and Diego together, Diamante has Diego sent.

Fragoso entangles his plot by having King Sancho fall in love with Arias' daughter as well as by the challenge of Zamora by

Diego, while Diamante uses only the fact of Diego's challenge.

In order to use a dark scene to offset Fragoso's scene (where Beatriz extinguishes the light when the Cid comes during her interview with Sancho and the general mix-up ensues), Diamante puts in the scene where Diego and Leonor bid each other farewell, when he tells her it is his duty to challenge Zamora. The whole scene is in darkness and Arias and his son Pedro return home, and Diego has difficulty in making his escape without being discovered.

In both plays, the girl refuses to marry Diego because he has killed her brothers, though Fragoso brings in the fact that she is mainly vexed because he called her brothers traitors. The ending of both plays is rather weak, but Diamante's is, I believe, even more so than Fragoso's. Fragoso has Beatriz arm herself to fight against Diego and then, after Diego has explained that it was only to clear Zamora that he fought her brothers, she consents to marry him. Diamante represents Diego as making friends with Pedro (Arias' son, who is killed in the Romancero and all the other plays, but in this play is only wounded). Pedro and Diego are granted any favor they may wish to ask of the king and they ask for the marriage of Leonor and Diego. It is highly improbable that Pedro would become so friendly with a man who had killed his two brothers, that he would want his sister to marry this man.

Diamante does not mention the Cid's banishment by Alfonso, in order not to mar the happy ending of his play.

The comic element of the play is supplied by Diego's servant, Laín.

O. LA JURA EN SANTA GADEA, POR JUAN EUGENIO HARTZENBUSCH⁵⁶

In 1845,⁵⁷ appeared Hartzenbusch's play on the Cid.

ACT I -- Alberta (widow of the late King Sancho) and the Cid are in a little chapel near Burgos. Alberta offers the Cid her friendship, since he has done so much to avenge her husband's death. The Cid tells her that Alfonso, before he may become king of Sancho's possessions, must take an oath there at Burgos that he had nothing to do with his brother's death. The queen tells the Cid that he should marry and offers to select a lady for him, but he refuses, telling how for seven years he has loved a girl whose name he does not know and whom he rescued from a brigand on her way to the chapel near Burgos. They both have left a little heart as a pledge of their faith and the one who breaks the faith is to remove his or her heart.

Alvar Fáñez, the Cid's cousin, brings the news that Alfonso has marched towards Galicia, the realm of his brother García, who is reported to have lost his mind. Alvar says that Alfonso has suggested that the Cid should marry Alberta. The Cid does not know what to say when he sees that Alberta, who is intending to retire into a convent, would be glad of the marriage.

After the queen and Alvar have gone, the Cid sees two ladies approach the temple. One of them goes to the little heart that Rodrigo had put there. He recognizes his beloved; they embrace, and he learns that she is Alfonso's cousin, Jimena. She tells him that the king has come and refuses to take the oath and begs him not

to incur the king's disfavor. He leaves and she retires into the chapel. The king learns from her companion, Nuña, of the love affair.

Gonzalo, the king's adviser, tells him to march to the city and demand entrance. He reminds the king of the latter's promise to give him his cousin Jimena in marriage.

When the Cid tells the king that he shall not enter the city until he has taken the oath, Alfonso says he will take it and announces also that Jimena will marry Gonzalo.

ACT II -- Albar Fáñez promises Jimena to aid her all he can not to marry Gonzalo.

Alfonso promises Jimena that she may marry the Cid on condition that she make him a faithful subject. Jimena tells the Cid and they are overjoyed, but when the king tells the Cid that he expects to be released from the oath, the Cid refuses. Jimena is heart-broken. Alberta proposes to the Cid that they not require Alfonso to take the oath and so destroy Jimena's happiness, but Rodrigo refuses.

Gonzalo reports that he has killed Vellido and that the latter had made a confession to him concerning Sancho's murder. In a very dramatic scene Gonzalo asks who insists that Alfonso take the oath. The Cid says that it is he. Then Gonzalo says that the Cid has no right to insist on the king's oath, since Vellido confessed that he killed Sancho to serve the Cid. The Cid challenges Gonzalo to a duel.

ACT III -- The Cid has gone out during the night and has not returned. The time for the duel approaches. Gonzalo is

accusing the Cid of conspiracy against the king. He pulls back the curtain from before the throne and there they see the Cid sleeping, guarding the king's throne, which he has overturned in his sleep.

The queen intervenes with Alfonso in behalf of Jimena, but he says that Jimena must take the vows to become a nun. He promises to respect the last act of the queen's reign and asks her to respect this, which will be the first of his.

Jimena offers to marry Gonzalo if he will not fight with the Cid, but he refuses. The queen tells Jimena how she, too, loves the Cid but must hide her love under a veil of friendship.

Jimena tells Rodrigo that she is to become a nun, since she cannot belong to him. He tells her of his dream: how he met a poor leper, whom he took upon his horse. Then the leper's garments became shining and white and he seemed to foretell victory for the Cid in the coming struggle.

Alfonso and the queen do not go to the duel, but they learn what is happening by watching Jimena, who is watching from a balcony. She sees that Gonzalo has triumphed over his adversary. Overcome, she leaves to go to the convent. Alvar Fáñez, wounded, enters and they find that it was he who, wearing the Cid's arms, had been overcome by Gonzalo. The Cid, furious, had rushed up and was now fighting. It is announced that the Cid has overcome seven Leonese knights, Gonzalo among them. The Cid enters and tells that Gonzalo has confessed that Vellido told him that it was for Urraca, Alfonso's sister, that he killed Sancho. Alfonso announces that he will take the oath. The Cid forces him to swear three times

that he had nothing to do with his brother's death. The king is so incensed that he banishes the Cid. The latter plans to go with some followers and conquer for himself a country where he can be free. The queen brings Jimena, whom she has stopped just in time from taking the vows, and as the last act of her reign, which the king had promised her to respect, she orders the marriage of Jimena and the Cid, but the Cid refuses. He wishes to fight for Alfonso and win from him willingly the hand of Jimena. The queen gives them her blessing and leaves for a convent.

The mere incident of the oath in Santa Gadea, which was merely touched upon in the plays on the siege of Zamora by Castro and Diamante, Hartzenbusch uses mainly for the basis of his whole play. The oath and subsequent banishment of the Cid and the vision of the leper are the only points in the whole play that we have met before in the Romancero and in the previous plays.

Jimena is brought in under entirely different circumstances from what we have had before, and at a much later period of the Cid's life. In fact, what we have is an entirely different character with the same name. No mention is made of Count Lozano, her father, nor does Rodrigo's father appear.

Hartzenbusch's treatment of the vision of the leper is the third one we have met, all of them different from each other and from the one in the Romancero in regard to their chronological position. The one in the Romancero occurred after the Cid's marriage to Jimena, when he was on his way to Santiago to fight Martin Gonzalez. The leper scene in Castro's play occurred before

his marriage with Jimena, when the Cid was on his way to fight the Moors. In his Honrador de sus hijas, Polo has the Cid have a vision of St. Lazarus, the night before the king sent to ask for the Cid's daughters in marriage for the Counts of Carrión. Hartzenbusch places this vision in a dream that the Cid had while sleeping in the cathedral and guarding the king's throne, just before his duel with Gonzalo. The prophecy of the four versions of this vision was the same, namely victory and success for the Cid in his undertakings.

Nowhere before have we had the mention of Sancho's wife, Alberta, as she appears in this play. In fact, Hartzenbusch has merely taken a suggestion or two from the Romancero and on these he has built up a play of his own creation.

His characters are better drawn than any we have had so far. Alberta, Sancho's widow, is especially well portrayed. The play as a whole is, with the possible exception of Castro's, is the most interesting one on our subject that we have met.

P. LAS HIJAS DEL CID, POR EDUARDO MARQUINA⁵⁸

The latest drama dealing with the subject matter of the Cid is Marquina's which appeared in 1908.⁵⁹

ACT I -- The Cid is living in exile in Valencia where he has established a stronghold for himself. He has two daughters Elvira and Sol. Doña Sol is very fond of her cousin Téllez Muñoz. The temperaments of the two girls are disclosed in the first scene

where Jimena is telling stories to her daughters. Doña Sol's favorite is the one of the girl who was found dead when her father had conquered enough kingdom to make her a queen and came to put the ermine mantle on her shoulders. Elvira's favorite is the story of the girl who with her brother's bloody sword avenged her father. The Infantes of Carrión, god-children of Alfonso of Castile, have come to ask for the hands of the Cid's daughters. This is very gratifying to the Cid's ambition to unite his daughters with royalty.

In the weekly audience that the Cid gives his people, an Almoravide, angered, curses the Cid's daughters. The Cid appoints Jeronimo bishop and orders mass to be held in the mosque. We learn in this same scene that the Emir Ben Gehaf, supposedly dead, is stirring up rebellion against the Cid.

Téllez Muñoz knows that the Infantes of Carrión are cowardly. He demurs to the Cid against them. The Cid, angered, makes Téllez captain of Elvira and Sol, and orders him to defend with his life the arms of the men he has insulted.

ACT II -- The people are all waiting for the first mass which will make Valencia Catholic. Two nobles are discussing the fact that the infantes have been seen conspiring with Gehaf and his favorite beauty, Sobeya.

Doña Sol dispenses bread and clothing and jewels to the poor. They throng about her and kiss the hem of her robe. After the people have left, Téllez Muñoz talks with Doña Sol, whom he loves and who loves him. He tells her that although he wishes to

die in battle, yet he must live guarding the Infantes of Carrión.

ACT III -- After the marriages of Elvira and Sol with the infantes, Fernando even allows the Moor, Sobeya, entrance to the Cid's palace, and together they plan for the infantes to go to her dwelling that night.

Sobeya and Gehaf meanwhile plan to kill the infantes when they come that night. The infantes fall easily into the trap. They disarm themselves and are totally at the mercy of the Moor Gehaf, who is about to strangle them, when Téllez Muñoz enters and kills Gehaf. He then forces Diego to dip his sword in the blood so that Diego may say he killed the Moor and gives Fernando a standard that he may say he took from the Moors; then no one will know their treachery and cowardice.

ACT IV -- The infantes have decided to take their wives and leave Valencia. Elvira and Sol are escorted into the forest and a shelter is prepared for them. There left alone, while their husbands have gone to take leave of their followers, Doña Elvira bravely mothers Doña Sol. They pity each other in their misery, married to such creatures. Elvira threatens vengeance for her husband's infidelity. An old shepherd comes up and offers to stay and guard them, but they refuse. He leaves a flute in a hollow tree so that they can call him if necessary. After he has gone they realize that the shepherd was their father the Cid.

Diego and Fernando return. They become drunk and insult and mistreat the infantas, whom they have married merely on account of the wealth and prestige of the Cid. They leave the infantas

beaten and bloody. Téllez Muñoz comes and, at Sol's request, blows the flute and the Cid and his men come up. Elvira, rather than have any one see her until she has avenged her insult, flees.

ACT V -- Dona Sol, having recovered, is recalling, with her mother, the various incidents of her life in connection with Elvira, who has never returned.

The king orders that the infantes be punished by fighting in single combat with champions chosen by the Cid. Téllez Muñoz reports that he has killed Diego, but Gil Bustos, who was to have fought Fernando says that a strange knight had already been granted the right to fight for the Cid's honor before he got there. This unknown knight, though wounded first, killed Fernando.

The Kings of Navarre and Aragón come to ask for the hands of Sol and Elvira. The Cid is happy that one of his daughters at least is to marry a king. Sol, who is still in love with her cousin, Téllez Muñoz, refuses at first, but, seeing her father's grief, she cannot bear it. Having had so sad a life, she considers that she is made for suffering and may as well give her father this happiness. The Cid falls at her feet to pay her homage as a queen.

The unknown knight, wounded, returns. It is Elvira. She has avenged the Cid's honor and her own. Her father tells her she is to wear a crown, but she, after seating herself on the throne that has just been set up, dies with the arms of her mother and sister about her.

Instead of using the Romancero as an inspiration for his play, as our previous authors have done, Marquina has found his in-

spiration in the Poema del Cid. The Poema was unknown during the centuries when most of the Spanish dramas on this subject were written, and consequently they were based on the Romancero.

Hartzenbusch doubtless knew of the Sanchez edition of the Poema, which had appeared more than half a century before he wrote his Jura en Santa Gadea, but, as our analysis showed, his own play was based rather on the Romancero, and not on the Poema.

Francisco Polo's play on the subject of the Cid's daughters was taken from the Romancero and it will be an interesting study to compare his play with Marquina's. Marquina does not represent the Cid as unwilling to give his daughters to the infantes, as does Polo. In Marquina's play the infantes have been at Valencia with the Cid's men for a long time when the message is brought that they wish to marry his daughters. The Cid does not hesitate but is greatly pleased at the thought of his daughters' marrying princes. Polo does not emphasize this ambition of the Cid to unite his blood with that of royalty.

Marquina does not bring in the scene of the Cid's dream, which Polo uses.

Téllez Muñoz, in Marquina's play, is the one who knows of the cowardice of the infantes and the Cid becomes very angry at Téllez, when he dares to speak of it, and orders him to become their body-guard, whereas Polo represents the Cid himself as recalling the cowardice of the infantes.

Polo does not have any of the scene where the Cid holds a weekly audience for his people, nor does he mention the Almoravide and his curse on the Cid's daughters. Polo does not

mention the conspiracies among the Mohammedans against the Cid, nor the Christianizing of the city of Valencia, of which Marquina makes such interesting scenes.

Marquina alone gives the lovely scene of Sol's distributing food and clothing to the poor and her touching scene with her cousin Téllez Muñoz, whom she loves. Polo does not even introduce such a character as Téllez. And so we might continue all the way through the two plays, and we should find that all the details differ, and that the plays are alike only in their general outline, to wit: the marriages of Elvira and Sol with Fernando and Diego, the insulting treatment of Elvira and Sol by the infantes (Marquina puts this on the stage while Polo merely has it reported), the subsequent revenge of the Cid (by his own hand in Polo's play, and by the hands of Elvira and Téllez Muñoz in Marquina's).

In Polo's play, what interest there is centers in the action, and there is no character development, whereas Marquina's play is rich in character portrayal. We feel that the Cid, Jimena and their daughters, the infantes, and Téllez Muñoz are real, living people. Polo's characters were mere puppets.

Marquina's play is a real tragedy. One feels a profound sympathy for the two daughters, whose characters are especially well portrayed throughout the play.

To me Marquina's play is, by far, the most pleasing and the best written of all of the Cid dramas. The poetry is excellent as well as the dramatization. Fitzmaurice-Kelly thinks that the play is poetry rather than drama:

"Don Eduardo Marquina (n. 1879) tuvo en cuenta el Poema del Cid para componer Las hijas del Cid (1908), cuya legenda ha contado en forma dramática; esa obra, como Dona María la brava * * * son mas bien poesía que teatro."⁶⁰

It seems to me, however, that Marquina's dramatization is as effective as his poetry. I find that my opinion is supported by González-Blanco, who says that Marquina is not a poet who wished to obtain glory and popularity by putting on the stage his lyrics and poetry. Marquina is a born dramatist and reveals this in the technique of all his dramas.⁶¹ There is no divorce between the dramatist and the poet in Marquina. The two go hand in hand in him. The Hijas del Cid contains wonderful poetry, for example in the first scene between Doña Jimena, Doña Sol and Téllez Muñoz and yet the final scenes of the acts of this play are most dramatic.⁶²

González Blanco also says:

"La primera obra que produjo Marquina para el teatro fué Las hijas del Cid, maravillosa reconstrucción de la vida española del siglo XIII y apelación a los supremos y heroicos resortes de la raza. La obra fué de éxito mediano ante el público, porque no estaba aún avezado este retardatario público español a gustar la poesía heroica y ruda de las edades primitivas. Mas el público selecto supo gustar el encanto de esta obra, que aventaja a todas las obras anteriores del teatro poético, en ser mas sincera, menos falso, menos convencional. ¡Que diferencia de este teatro, en el que la raza habla directamente, sin deformaciones, al teatro de Zorrilla, cuyo influjo transpiraba aún, tan poético, tan adornado, tan decorativo, pero tan ficticio!"⁶³

III. CONCLUSION

From the foregoing analyses, we find that some of the most eminent Spanish dramatists have chosen their subject matter from the Cid. The majority, as we have seen, have based their plays on the Romancero, since the Poema was unknown during the centuries when most of these dramas were written. Marquina, however, based his play on the Poema. The two burlesque plays were based on dramas which dealt with the cerco de Zamora and the mocedades del Cid. These burlesques show how widely known and how popular were the dramas on these phases, especially, of the Cid's activities, since the original must be well known in order that the burlesque have any point.

The Cid legend has many incidents each of which might serve as a basis for dramatic treatment: the youth of the Cid, the siege of Zamora and the tragic death of the sons of Arias Gonzalo, the oath in the chapel at Santa Gadea, the taking of Valencia, and the regeneration of Martín Peláez, the marriage of the Cid's daughters with the Infantes of Carrión, and the death and burial of the Cid. The most popular of the above incidents is the siege of Zamora and the death of Sancho. Five plays have used it as a central theme and in a sixth play it is brought in incidentally (Lope de Vega: Las almenas de Toro).

The Martín Peláez theme is also very popular, there being four plays on this topic. The most widely known incident, although treated in only three of our dramas, is that of the youth of the

Cid when he avenges his father's honor. This is doubtless due in part to the great success of Corneille's play on the same theme, which was confessedly imitated from Castro's play.

The best of the Cid dramas is beyond doubt, Marquina's Las hijas del Cid. His poetry is exquisite, his characters are well portrayed, and his dramatization is excellent, nor does he have recourse to any artificial stage devices to forward his plot. The Cid-drama up to the present date has reached its climax in his play.

IV. APPENDICES

1 -- ROMANCES USED BY THE AUTHORS AS SOURCES FOR THEIR DRAMAS

A. Comedia de la muerte del Rey Don Sancho —

50, 52, 53, 55, 56, 60, 64, 65, 66, 67, 71, 72, 74,
75, 76, 77, 78, 80, 81, 82, 83, 84, 92, 93, 94, 95.

B. Las hazañas del Cid, y su muerte —

120, 121, 128, 129, 130, 131, 132, 133, 134, 140,
141, 146, 150, 186, 187, 188, 190, 192, 196, 197,
198, 199, 201.

C. Las almenas de Toro —

56, 64, 65, 66, 67, 105.

D. Las mocedades del Cid, primera parte, por Castro --

1, 2, 3, 4, 5, 6, 7, 11, 12, 13, 16, 17, 18, 22, 23,
24, 29, 33, 34, 42, 43, 44, 45.

E. Las hazañas del Cid —

47, 48, 50, 51, 57, 64, 66, 67, 71, 78, 80, 81, 82,
83, 84, 85, 87, 88, 92, 93, 96, 97, 98, 100, 102.

F. El cobarde más valiente —

128, 129, 130, 131, 132, 133.

G. El hermano de su hermana —

None.

H. El amor hace valientes —

128, 129, 130, 131, 132, 133.

- I. El honrador de su padre —
2, 4, 5, 6, 7, 11, 12, 13, 16, 17, 18, 33.
- J. El Cid Campeador —
97, 98, 100, 101, 102, 107, 108, 109, 110, 111, 112,
120, 128, 129, 130, 131, 132, 133.
- K. El honrador de sus hijas —
23, 142, 143, 144, 145, 153, 154, 155, 156, 158, 159,
160, 166, 171, 172, 173, 174, 176, 179, 181, 185.
- L. No estar en matar el vencer —
72, 73, 74, 75, 76, 77.
- M. Las mocedades del Cid, por Gerónimo de Cáncer y Velasco --
None.
- N. El cerco de Zamora —
52, 53, 55, 56, 64, 65, 66, 67, 71, 72, 74, 75, 76, 77,
78, 79, 80, 84, 92, 93, 96.
- O. La jura en Santa Gadea —
23, 97, 98, 99, 100, 101, 102, 103.
- P. Las hijas del Cid —
None.

2 -- ADDITIONAL PLAYS BASED ON THE CID

We have grouped under this caption the titles of all plays that are considered to have been based upon the legend of the Cid, but which have been unobtainable either in text-form or in analyses made by other scholars who have had them in their possession. In view of the fact that it has been impossible to establish the date of all of them, it has seemed preferable not to attempt to list them chronologically, but to set them down alphabetically according to the name of the author.

Alba: Las hijas del Cid.

Asquerino: Doña Urraca.

Borao, Jerónimo: Las hijas del Cid.

Bretón de los Herreros, Manuel: Bellido Dolfos.

Concha, José: El mas heroyca español.

Fernández y González: Cid, Rodrigo de Vivar, drama en tres actos y en verso original.

Gálvez Amandi, Rafael: Para heridos las del honor o El desagravio del Cid.

García Gutiérrez, Antonio: Dona Urraca de Castilla.

Hurtado de Velarde, Alfonso: Comedia del Cid, doña Sol y doña Elvira.

Iza Zamácola, Antonio de: Honor y amor.

Liñán de Riaza: Comedia de las hazañas del Cid y su muerte con la tomada de Valencia.

Rossi, Alberto E.: Mocedades del Cid.

Serna, A. F. de la: Don Rodrigo, drama original en versos.

NOTES

1. Menéndez Pidal: L'épopée castillane, pp. 81-93.
2. Hämel: Der Cid im Spanischen Drama, p. 1.
3. Fitzmaurice-Kelly: Chapters on Spanish Literature, pp. 1-2.
4. Id. Ib., p. 6.
5. Ormsby: Poem of the Cid, p. 26.
6. Fitzmaurice-Kelly: op. cit., p. 9.
7. Ormsby: op. cit. p. 49.
8. Fitzmaurice-Kelly: op. cit., pp. 6 - 9.
9. Id. Ib., pp. 11-12.
10. Ormsby: op. cit., p. 41.
11. Menéndez Pidal: op. cit., p. 95.
12. Ormsby: op. cit., p. 45.
13. Menéndez Pidal: Cantar de Mio Cid, Vol. 1, pp. 124-136.
14. Id. Ib., Vol. 1, p. 130.
15. Id. Ib., Vol. 1, p. 132.
16. Santillana: Obras, p. 7.
17. Menéndez Pidal: El Romancero español, p. 72.
18. Ormsby: op. cit., pp. 39-40.
19. Cueva: Tragedias y comedias. Madrid. 1917.
20. Barrera: Catálogo del teatro antiguo español, p. 119.
21. This drama is published entire in Hämel's Der Cid im spanischen Drama. There is some doubt as to whether Lope de Vega or Liñán is its author. It is generally termed anonymous.
22. Barrera: op. cit., pp. 679 and 216.

23. Fitzmaurice-Kelly: op. cit., p. 9.

24. Menéndez Pidal: L'épopée castillane, p. 93.

"Certes, cette légende du Cid triomphant même après sa morte est grandiose; mais la réalité est plus touchante, puis-qu'elle nous représente l'Empereur se rendant avec son armée dans une terre ennemie pour rapatrier les cendres du héros qui avait vécu sans cesse exilé."

25. La ilustración española y americana, 15 mayo 1921, p. 207.

26. Lope de Vega: Obras, Vol. VIII, p. xxii.

27. Id. Ib., Vol. VIII, p. 77.

28. Castro: Première partie des mocedades del Cid.

29. According to Stiefel (Zr. Ph. XIV, pp.217 ff.) this drama was first printed in 1612-13. The oldest edition that has been preserved is of the date 1618, Valencia, which must have been a pirated edition, since it was specifically disavowed by the author, who considered as the first real edition his own edition of 1621, Valencia. (See Merimee: Mocedades del Cid, Toulouse, 1890, pp. xliv-xlvi)

30. Castro: Las mocedades del Cid, Clásicos castellanos, Vol.15.

31. Tirso de Molina: Comedias II. Nueva biblioteca de autores españoles, Vol. IX, p. 416.

32. Barrera: op. cit., p. 390.

33. N. B. A. E. Vol. IX, p. xiii.

34. Id. Ib., pp. xiii-xiv.

35. The following synopsis is taken from Hämel: op.cit., p. 98, since no copy of the play was available.

36. Barrera: op. cit., p. 315.
37. Id. Ib., p. 315.
38. This synopsis was taken from Hämel: op. cit., p. 76, since no copy of the play was available.
39. Barrera: op. cit., p. 241.
40. Hämel: op. cit., p. 81.
41. Tesoro del Teatro Español, Vol. V, p. 1.
42. Barrera: op. cit., pp. 125 and 691.
43. The synopsis of this play is taken from Hämel: op. cit., p. 81, since no copy of the play was available.
44. Barrera: op. cit., p. 507.
45. The following synopsis is taken from Hämel: op. cit., p. 90, since no copy of the play was available.
46. Barrera: op. cit., p. 695.
47. Ticknor: History of Spanish Literature, Vol. II, p. 245 n.
48. The following synopsis was taken from Hämel: op. cit., p. 49, since no copy of the play was available.
49. Barrera: op. cit., p. 697.
50. The following synopsis is taken from Hämel: op. cit., p. 95, since no copy of the play was available.
51. Barrera: op. cit., p. 701.
52. This seemed such an astounding statement even for a burlesque that I wrote to Dr. Homero Serís of New York City, who kindly consulted a copy of an early edition of the play which is in the library of The Hispanic Society of America, and whose title page is as follows:

Las Mocedades del Cid, Bvrlesca. Comedia famosa, Fiesta que se representò à sus Magestades Martes de Carnestolendas. De Don Geronimo Cancer. Colofón : Con licencia: En Sevilla; por Francisco de Leefdael, junto a la Casa Professa de la Compañia de Jesvs. [n.d] 4º, 20 pp.

I wish to express my thanks to Dr. Serís for his kindness in consulting the rare copy and for his further courtesy in copying carefully the following significant passage.

Sale Diego Lainez

P.10, 2nd col: Lain. A este hombre, à mi parecer,
no le tengo voluntad.

Cond. Hablolle, porque corrija
à Rodrigo en buena fè:
y tambien le contaré
que me caso con mi hija.

Diego Lainez.

Lain. Lozano.

Cond. Hablaros aqui me toca.

Lain. Hablarme?

P.11, 1st col: Cond. Si, y con la boca,
porque no es mas en mi mano.

Lain. Pues dezia.

Cond. Deziros quiero,
 que corrijaís à Ródrigo,
 porque se casa conmigo
 mi hija, y en el sombrero
 ha puesto dos estandartes.

Lain. Y quien la boda [ha] ajustado?

Cond. Los deudos de entrambas partes.

Lain. No será gran barbarismo.

Cond. Pues porque aprobais mi intento?

Lain. Porque hareis vn casamiento
 con el fuego de si mismo.

Cond. Pues, Lainez, à Rodrigo
 le direis por mano agena,
 que no enamore a Ximena,
 porque la caso conmigo;
 castigadle os aconsejo.

Lain. Castiguele su pecado.

Cond. Ya estais muy desvergonçado.

Lain. Què quereis? estoy muy viejo.

Cond. Y en fin què es lo que dezis?

Lain. Que por vos no he de hazer nada.

Cond. Pues toma esta bofetada.

.

This shows beyond question that Lozano actually intended
 to marry his own daughter.

53. Biblioteca de autores españoles, Vol. 39, p. xliii.
54. The following synopsis was taken from Hämel: op. cit.,
p. 56, since no copy of the play was available.
55. Barrera: op. cit., p. 124.
56. Hartzenbusch: Obras escogidas.
57. Id. Ib., p. xv.
58. Marquina: Las hijas del Cid, Madrid. 1912.
59. González-Blanco: Los dramaturgos contemporáneos, p. 328 n.
60. Fitzmaurice-Kelly: Historia de la literatura española, p. 342.
61. González-Blanco: op. cit., p. 315.
62. Id. Ib., p. 316.
63. Id. Ib., p. 327.

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